

THE ILLUSTRATED LONDON NEWS

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SATURDAY, MARCH 4, 1939.



THE SPANISH NATIONALIST LEADER WHOSE GOVERNMENT HAS BEEN RECOGNISED BY GREAT BRITAIN: GENERAL FRANCO, AS HEAD OF THE NATIONALIST NAVY, IN THE UNIFORM OF AN ADMIRAL OF THE FLEET.

The British Government's decision to recognise General Franco's Government was announced in the House of Commons by Mr. Chamberlain on February 27. On the same day, Sir Robert Hodgson, the British Agent in Burgos, called on the Nationalist authorities and informed them of the decision. The above photograph of General Franco is of particular interest, as he reviewed the Nationalist Navy off Tarragona on February 22 in the capacity of an Admiral of the Fleet. He

boarded the "Mar Negro" and witnessed a fly-past of a hundred aeroplanes before the Nationalist Fleet, consisting of cruisers, destroyers, submarines, and mine-layers, headed by the "Canarias," steamed past him. Later General Franco boarded the "Canarias" and lunched with the officers. In a speech to the ship's company, he stressed the need for a larger Spanish Navy and said that he would like "to add several noughts to the number of ships we possess."

PHOTOGRAPH BY JALÓN ANGEL. EXCLUSIVE TO "THE ILLUSTRATED LONDON NEWS."



By ARTHUR BRYANT.

LONGEVITY has always made an appeal to the people of this country. In other lands this is not necessarily so: there have even been communities where the aged were ruthlessly destroyed as a pious duty as soon as they appeared to have outlived their usefulness. And in certain islands of the East Indies, I am told, grandparents were always eaten. The practice—uncouth to our tastes—had, apparently, not only the advantage of lessening useless mouths and filling more valuable ones, but served a religious purpose as well, since the properties of the deceased were supposed to be transmitted by this means to their dutiful grandchildren. Yet in England we have never had any truck with this kind of custom. There is no record in the whole of our history of a grandparent—not even of a great-grandparent—being eaten. On the contrary, we pay them honour, and often for no other reason but that they are so old. This is the realm where age is not only at the helm, but, other things being equal, in the most comfortable and honourable seats. Anything else would gravely shock our sense of propriety. As a now middle-aged and fast-ageing man, I am very glad that this is so. May it continue!

This is the country of Grand Old Men, who have become Grand just by being Old! The letters G. O. M. constitute an even more honourable prefix than those of O. M., which, when one thinks of it, have sometimes come to mean almost the same thing. Survival is one of the highest of the English virtues. One has only to go on doing the same thing in the public eye for long enough to become famous. This is true, even if it is a thoroughly disreputable thing, like, shall we say, writing poetry. Nobody thought anything of Keats and Shelley and Chatterton in their own lifetimes, and, though posthumous longevity has since given them a certain standing, there has always been something a little dubious about their reputation. No such doubt attached to the venerable figures of Poet-Laureate Wordsworth, Lord Tennyson, and the late Mr. Thomas Hardy. In their youth, it is true, their proclivities caused them to be regarded with that proper suspicion which the respectable Englishman always accords to those who have exceptional—and therefore suspect—talents; Wordsworth was followed across the Quantock Hills by a Government spy, and the young Tennyson was looked on as an uncertain, untidy, moody sort of fellow who kept irregular hours and didn't pay enough attention to his beard and his personal appearance. But as they grew older all that changed, and they gradually became invested with an almost sacred dignity. The reason was plain enough. They had continued, it is true, to write poetry. But in doing so they had shown character and persistence. They had stuck to it, and survived

in spite of it. They had gone on living. No Englishman could resist that nor withold honour further from those who provided such a spectacle. One of them was accorded a peerage and two were buried in Westminster Abbey.

And the English are in the right of it, as they usually are. Nothing is so important for *homo sapiens* as to go on living. The longer he can do so, the greater his achievement. For, compared with that, no other accomplishment really counts. It is a victory over the common enemy of all mortality—death. True, the victory is at best only a comparative and unreal one: in the end death wins. But, by staying off that last and certain defeat for a long time, we out-distance our fellows and show a true superiority. We are like children running beside a train: none of us sustain the race for long, but a few daring, aspiring ones go on running after all the others have dropped breathless behind and given

Stortford when this venerable Matabele was at the height of his matured manhood. There is something a little awe-inspiring in such examples of longevity, but they are more common than is generally realised.

Up to the year before last I used to carry on a correspondence with an old lady who was born in the year 1831. She died last year, keeping her vivid interest in life and the new world about her almost to the last. As a living and sentient creature, she was for me a unique link with the past. She was born in the days of Rotten Boroughs and public executions and a year before the Reform Bill, was an intelligent spectator of Queen Victoria's Coronation procession, a grown woman when the Guards embarked for the Crimea, middle-aged when Gladstone and Disraeli were battling like lion and unicorn for the powers of the Crown, and an old lady of just, on seventy when the Boer War broke out and the writer of these

lines was first taking in the sights of a world which were still limited by the walls and windows of his nursery and the mackintosh roof of his pram. I once spent a few days as her guest in Scotland—that was before her hundredth birthday—and I remember my astonishment when, at tea-time, she shut me up in a downstairs room with a bottle of sherry and expected me to finish it before dinner—a meal which was still taken in her well-regulated house at 6.45. It was what gentlemen had been accustomed to do in the days of her youth, and she expected them to do so still. I did my best, but the half-finished sherry bottle every evening lowered me, I could see, immeasurably in her eyes: Lord Palmerston, I felt sure, would have done better.



THE DEATH OF LORD BRABOURNE, GOVERNOR OF BENGAL: A GROUP PHOTOGRAPH TAKEN RECENTLY AT GOVERNMENT HOUSE, CALCUTTA, SHOWING HIS EXCELLENCY THE GOVERNOR ON THE RIGHT.

Lord Brabourne, who had been Governor of Bengal since 1937, died on February 23; aged forty-three. He served in the Great War from 1915 to 1918, and took part in the landing at Gallipoli, where he gained the Military Cross. In 1931 he was elected M.P. (Con.) for the Ashford Division of Kent, and two years later succeeded his father, the late Lord Brabourne, as fifth Baron. From 1932 to 1933 he was Parliamentary Private Secretary to the Secretary of State for India, and then succeeded Major-General Sir Frederick Sykes as Governor of Bombay. While serving as Governor of Bengal he acted as Governor-General of India for four months in 1938 during the absence on leave of the Viceroy. Our group photograph was taken at Lord Brabourne's official residence, Government House, Calcutta, during a recent visit there of the Viceroy and the Marchioness of Linlithgow, and shows (from l. to r.), front row: Lord Erskine (Governor of Madras), Lady Brabourne, the Viceroy, Lady Linlithgow, Lord Brabourne, and Lady Marjorie Erskine. Back row: Mrs. Opie, Captain S. J. Cuthbert, Mr. K. Tolson, Captain M. G. Kerr, Lieutenant P. H. J. Southby, Lieut.-Colonel J. M. Hugo, and Mrs. Maxwell.

up the unequal contest. All honour to them! Those whom the gods love die young. The gods are not subject as we to this inescapable competition with death, and have therefore different standards. But those whom mortals most love are those who contrive to die old. And race of sport-lovers as we are, we English delight, in particular, to honour the old champions who have fought so gallant and prolonged a bout with our eternal adversary, death.

Of all this I was reminded by the discovery of an old Press-cutting about a native of Bechuanaland, who was born in 1815, and was still living last August. The old man had a lump on his right temple rather bigger than half a walnut, the result of a blow with a Zulu war-club, received over a century ago in the service of the great Matabele chief Mzeligazi, who began his own career as a conqueror two years after Napoleon's final defeat. Cecil Rhodes was a little child playing in the rectory garden at Bishop's

While my old friend was still alive, I sometimes used to amuse myself by imagining what would have been the position if she had been the child of her father by a second marriage, undertaken in old age. If her father had been seventy in 1830, he might have been born in the reign of George II. By his first marriage—an early one—he might have had a child born in 1780, nine years before the French Revolution, and while the British Colonies in America were still fighting for their independence. That child, my friend's brother, might have fought at Trafalgar, or commanded a battalion at thirty-five at Waterloo. Such reflections may be childish, but they link the centuries. How far they throw a bridge can be realised when one recalls that an old lady who died last year—my premises granted—might have boasted that her father, born in 1760, had spoken as a boy with an old man who had lived in the days of Charles II., known Prince Rupert of the Rhine, and eaten roast ox on the Thames in the great frost of 1684.



THE BRITISH LION IN MODERN FORM: ONE OF TWO HERALDIC LIONS WHICH WILL FLANK THE MAIN ENTRANCE TO THE BRITISH PAVILION AT THE NEW YORK WORLD'S FAIR.

The New York World's Fair opens on April 30, and arrangements for the British Pavilion are now well advanced. Our photograph shows one of two heraldic lions which are to flank the main entrance to the Pavilion receiving the finishing touches from the sculptor, Mr. A.F. Hardiman. The lions are over seventeen feet long,

ten feet six inches high, and stand on a base eight feet wide. The British Pavilion will consist of a Hall of Majesty and a Hall of Achievement, linked by a bridge and surrounded by a typical English garden laid out by Mr. Percy S. Cane, whose work at the Chelsea Show is always of interest. (PHOTOGRAPH BY WILLIAM DAVIS.)

FRANCO CELEBRATES HIS VICTORIES: THE BARCELONA PARADE—HEADED BY ITALIANS; AND A NAVAL REVIEW.



GENERAL FRANCO SALUTING AT THE GREAT MARCH-PAST IN BARCELONA, IN WHICH 70,000 MEN ARE SAID TO HAVE TAKEN PART: THE SPANISH DICTATOR ON A BALCONY HUNG WITH TAPESTRIES. (Associated Press.)



GENERAL FRANCO AS ADMIRAL OF THE SPANISH NATIONALIST FLEET: A PHOTOGRAPH TAKEN ABOARD HIS LARGEST CRUISER, THE 10,000-TON "CANARIAS," DURING THE REVIEW HELD AT TARRAGONA, ON THE DAY FOLLOWING THE BARCELONA PARADE. (Wide World.)

At the great march-past of his troops in Barcelona, General Franco stood to take the salute for three and a half hours. There were stated to be 70,000 men in the march-past. Italian divisions led, headed by their commander, the Italian General Gambara, and his Italian chief of staff. There

were officially announced to be 17,000 Italians in the parade, including the infantry of the Littorio Division, and the men of the Black Arrow and Green Arrow divisions, known as mixed legionaries. These men were greeted with cries of "Duce! Duce!" by watching Italians. Blackshirts holding up drawn



THE NATIONALIST VICTORY PARADE BEFORE GENERAL FRANCO IN BARCELONA: SPANISH TROOPS MARCHING THROUGH THE STREETS IN MASSED FORMATION, WITH THEIR BANNERS—BELOW THROWN BALCONIES. (Associated Press.)



THE ITALIANS, TO WHOM THE PLACE OF HONOUR WAS GIVEN AT THE HEAD OF THE PARADE: SOME OF THE 17,000 "LEGIONARIES" IN MASSED FORMATION, WEARING THEIR CHARACTERISTIC STEEL HELMETS. (S. and G.)

daggers preceded columns of motorised troops, mountain artillery sections on mule-back, motor-cyclists of the Bersaglieri Regiment, with plumes on their helmets, whipper tanks and infantry bearing battle honours including "Bilbao, Teruel, Malaga, and Santander." On the following day General Franco spent

six hours at sea, reviewing the Navy of Nationalist Spain off Tarragona. He went aboard the "Mar Negro," an armed auxiliary, captured from the Republicans in 1937, and his fleet steamed past in line ahead. His largest cruiser, the English-designed "Canarias," led the line.

"THAT TOWN FOR BEAUTY UNIQUE": ASPECTS OF BARCELONA

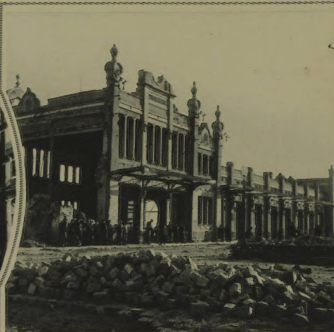
AFTER IT HAD BEEN OCCUPIED BY THE NATIONALIST FORCES.



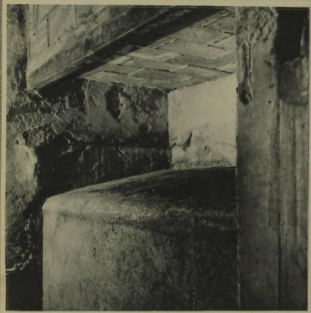
SHOWING THE DAMAGE DONE BY NATIONALIST BOMBING RAIDS ON THE PORT OF BARCELONA: A WAREHOUSE COMPLETELY DESTROYED AND (IN BACKGROUND) ANOTHER BUILDING IN RUINS.



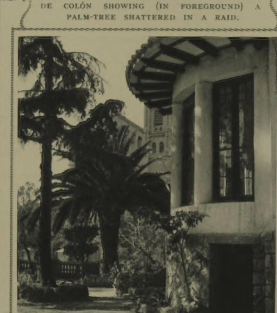
AFTER THE FALL OF BARCELONA: THE PASEO DE COLÓN SHOWING (IN FOREGROUND) A PALM-TREE SHATTERED IN A RAID.



THE ESTACIÓN MARÍTIMA AT BARCELONA: A BUILDING SEVERELY DAMAGED IN AIR RAIDS AND PROVIDING EVIDENCE OF THE EFFECT OF BLAST FROM HIGH-EXPLOSIVE BOMBS.



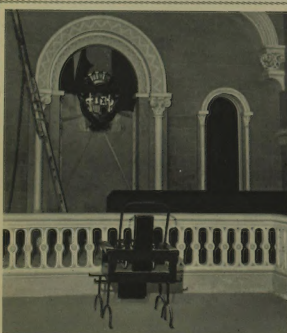
SHOWING A CONCRETE BED WITH RIDGES WHICH WOULD MAKE SLEEP IMPOSSIBLE: THE INTERIOR OF A PUNISHMENT-CELL FOUND IN BARCELONA BY THE NATIONALISTS.



THE CONVENT OF THE ADORATION WHERE NATIONALIST SUPPORTERS DISCOVERED RECENTLY CONSTRUCTED TORTURE-CHAMBERS.



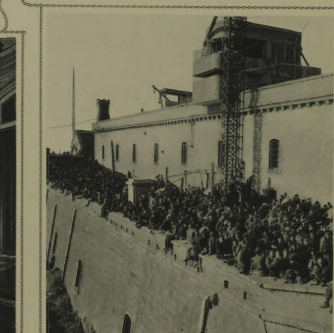
A NATIONALIST OFFICER DEMONSTRATING HOW A VICTIM PLACED IN A PUNISHMENT-CELL FOUND IN BARCELONA WOULD BE UNABLE TO STAND UPRIGHT.



INTENDED FOR THE INTERROGATION OF PRISONERS UNDER TORTURE: A ROOM IN THE MINISTRY OF FINANCE IN THE PASEO DE GRACIA.



WHERE MINISTERS OF THE REPUBLICAN GOVERNMENT HELD THEIR MEETINGS: A ROOM IN THE MINISTRY OF FINANCE IN THE PASEO DE GRACIA.



A SEQUEL TO THE FALL OF BARCELONA: GOVERNMENT SUPPORTERS AS PRISONERS IN THE CASTELLO DE MONTJUICH, OVERLOOKING THE HARBOUR.



THE RESULT OF NATIONALIST AIR ACTION AGAINST THE PORT OF BARCELONA: A MERCHANT VESSEL, SUNK AT ITS MOORINGS, LYING ON ITS SIDE, PARTLY SUBMERGED.



A VICTIM OF GENERAL FRANCO'S INTENSIVE AERIAL BLOCKADE: A MERCHANT-SHIP LISTING OVER AT ITS MOORINGS IN BARCELONA HARBOUR.



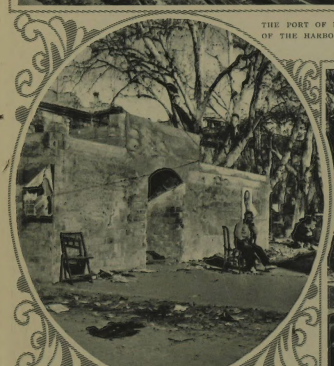
AS EFFECTIVE AS A SUBMARINE CAMPAIGN: A CARGO-SHIP STRUCK BY A BOMB DURING AN AIR RAID LYING DISABLED AT THE QUAYSIDE.



THE PORT OF BARCELONA IN THE HANDS OF THE NATIONALISTS: A VIEW OF THE HARBOUR FROM CASTILLO DE MONTJUICH SHOWING BOMB-CRATERS, DAMAGED BUILDINGS AND SUNKEN VESSELS.



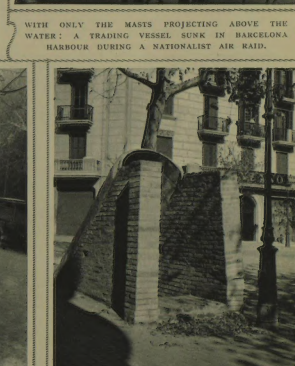
WITH ONLY THE MASTS PROJECTING ABOVE THE WATER: A TRADING VESSEL SUNK IN BARCELONA HARBOUR DURING A NATIONALIST AIR RAID.



NOW DECORATED WITH A PORTRAIT OF GENERAL FRANCO: THE ENTRANCE TO AN UNDERGROUND AIR-RAID SHELTER IN BARCELONA.



ABANDONED BY THE GOVERNMENT FORCES WHEN THE CITY FELL TO GENERAL FRANCO: MOTOR-VEHICLES OF VARIOUS TYPES PARKED BY THE ROADSIDE ON THE MONTJUICH.



A FEATURE OF BARCELONA'S PASSIVE DEFENCE AGAINST NATIONALIST BOMBERS: THE ENTRANCE TO A DEEP AIR-RAID SHELTER.

The occupation of Barcelona has presented General Franco with many problems, for not only has the population to be fed, but a programme of reconstruction is necessary before the city can again take its place as a great industrial centre and thriving port. The ships sunk at their moorings by Nationalist aircraft, the shattered warehouses and other buildings near the harbour which have suffered during the air raids, now constitute a challenge to General Franco's administration, rather than evidence of his military success. It is for this reason

that he may turn to Britain and France for financial aid which, under certain circumstances, would probably not be refused. On these pages we show some of the results of the Nationalist raids on the port—damaged vessels lying at their moorings, and others submerged near the quays, so that they occupy positions of considerable value, and will have to be salvaged. Our readers will remember the series of drawings we have reproduced in recent issues showing types of underground air-raid shelters constructed at Barcelona; the entrances to two of

these shelters in the city can be seen above. When the Nationalists occupied Barcelona, they discovered a number of torture-chambers of recent construction in two private houses and in a convent situated in a delightful garden. In one cell there was a bed of concrete with ridges which would prevent the prisoner sleeping, and in another the stone floor was covered with sharp pieces of cement, so that the victim would be unable to lie down or even stand in comfort. A more medieval punishment consisted of a small cell in which the victim could

not stand upright, and was fastened in a crouching position by pieces of wood passed through slits in the door. An electric-light bulb was hung outside a small porthole in the door level with the victim's eyes, so that he would be forced to gaze on it until the light blinded him. An electric chair through which a current of some 110 volts could be passed was also discovered. It was apparently used to extract confessions during the interrogation of prisoners. Photographs showing the parade of Nationalist troops through Barcelona will be found on pages 324-325.



THE WORLD OF SCIENCE.



LIGHT IN DARK PLACES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

OUR text-books of zoology and our books on popular natural history, all have much to tell us on what are generally called "phosphorescent" animals, though the term "luminescent" would be much more suitable, because more exact. Luminescence is displayed by all kinds of animals—and some plants—ranging from microscopic protozoa to the fishes, and varies greatly in its intensity. But nowhere in these books do we find any analysis of the component elements of these mysterious lights. How are they formed, and by what mysterious agency did they come into being? It is not enough to record the fact that they are present in this, that, or the other species and leave it there. We want, if possible, to obtain a clue as to their origin, and their service to the bearer.

I should only spoil a good story by attempting to give even a summary of all the species that are known of these light-bearers, and therefore take to-day for choice the beetles. They might be called the "diffusers of light in dark places," for it is only when night falls that they disclose themselves. But, so

"courting" males. In the "fireflies" of Southern Europe we can see something of these "courtship" displays, which may well serve to incite females lurking in the undergrowth. But crowds of them on



1. SHOWING THE PALE RINGS AT THE END OF THE BODY FROM WHICH LIGHT IS EMITTED: A FEMALE OF THE COMMON BRITISH "GLOW-WORM" (*LAMPYRIS NOCTILUCA*) SEEN FROM THE UNDER-SURFACE.

luminosity of the genus *Lampyris*. Since it looks somewhat like that given off by phosphorus, it is spoken of as "phosphorescent," but "luminescent" is the more suitable term as I have said before. In *Lampyris noctiluca*, our glow-worm, as in *Phengodes*, the eggs, larvæ and pupæ are all luminescent, though the light is much more brilliant in the adult female, and is emitted from the end of the abdomen. Here there are two layers of cells and numerous excessively fine breathing-tubes, scattered throughout the luminous substance. Hence it is believed that the light-producing power is inherent in the cells of the luminous organ, and is produced by the slow oxidation of a substance formed under the influence of the nervous system. The intermittent nature of this light—that is to say, its rapid waxing and waning—is believed to be due to the diminution and increase of the air supply.

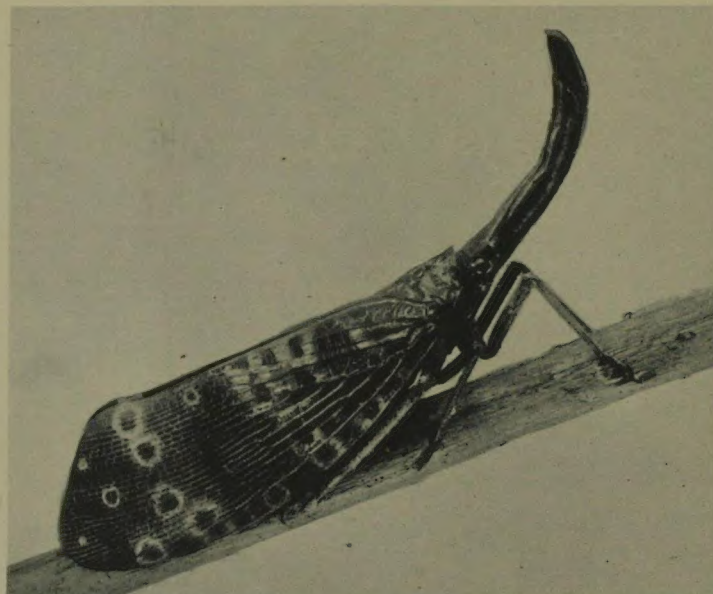
But perhaps the most remarkable of all these light-producing insects are those of the Central American genus, *Pyrophora*, which have been the wonder of travellers for the last 400 years. One of the largest is *Pyrophorus noctilucus* (Fig. 4), which, on



2. KNOWN AS THE "RAILWAY BEETLE" BECAUSE THE WINGLESS FEMALE (RIGHT) DISPLAYS AT NIGHT A ROW OF LIGHTS ALONG EACH SIDE OF THE BODY, SOME RED AND OTHERS GREEN: THE WINGED MALE AND FEMALE OF *PHENGODES HIERONYMI*.

calm, warm nights, sparkling in the darkness, form a charming spectacle, even to those of us who are not entomologists. The females, here, possess full powers of flight, but they have much smaller eyes and but feeble antennæ and legs. Only rarely are luminous females found, and their light is very indistinct.

To return, for a moment, to the nature of the



3. HAVING THE HEAD PRODUCED IN FRONT FORMING A CANDLE-LIKE STRUCTURE WHICH IS BELIEVED TO BE LUMINOUS: A CANDLE-FLY (*PYROPS VIRIDIROSTRIS*) FROM TONKIN.

far as I can make out, no one has taken the trouble to find out whether their lamps are burning night and day. Probably they become active only by the stimulus of darkness.

One of the best known of these is our own "glow-worm" (*Lampyris noctiluca*) (Fig. 1), wherein the female is wingless and looks more like a larva than an adult beetle. The male flies strongly, but gives out only a feeble light. That from the female probably serves as a guide to males seeking a mate. I remember well the thrill of delight which one of these living lamps gave me, when I saw it for the first time many years ago in a delightful garden in Sussex. My host, Sir Arthur Smith Woodward, saw it first, and led me up to it. But a far more efficient performer is the female *Phengodes hieronymi* (Fig. 2). As with our "glow-worm" she is wingless and curiously like a larva in form. But at night she makes herself resplendent by a row of lights down each side of the body, some green and some red. The male has perfect wings and beautifully feathered antennæ. But even the eggs, larvæ and pupæ are luminous in varying degrees. This is an interesting and certainly surprising fact and very difficult to interpret. Why should the eggs and pupæ be luminous? It may be that the radiated light serves as a "warning coloration," owing to some disagreeable flavour associated with the luminous substance.

The whole family of the Lampyridæ, to which *Phengodes* belongs, is one of peculiar interest, since most of its members are light-producers, sometimes in both sexes, sometimes in the females only. As a rule, the light emitted by the male is feeble, but in others it is more vivid than in their mates. It has been suggested that where the light of the female is brilliant it serves as an indication of their presence to the males, while in brilliantly-lighted males it serves for "amusement" displays, or is provoked by rivalry among



4. THE SOUTH AMERICAN "FIREFLY": A PHOTOGRAPH OF *PYROPHORUS NOCTILUCUS* SHOWING THE LIGHT-PRODUCING ORGANS IN THE FORM OF TWO YELLOW DISCS ON THE HINDER-PART OF THE THORAX.

Although called a "Firefly," *Pyrophorus* is really a beetle. When flying it shows flashes of red light from the under-surface of the abdomen besides producing a greenish light from the discs on the thorax.

Photographs Figs. 2, 3, and 4 by Harold Bastin.

each side of the thorax, has a large, disc-like, polished yellow patch from which a green light is emitted, while on the underside of the abdomen is a similar patch emitting a red light. This is seen only during flight, when it is alternately displayed and concealed by the movements of the abdomen. The light is said to be extremely pleasing, so much so that the native women fasten these living lamps in their hair for evening wear! The young larva is also luminous, emitting a light from between the head and thorax. At a later stage light is produced along the sides of the body, near the spiracles, or entrances to the breathing-tubes. Hence there are three successive stages of this luminosity, and here, again, curiously enough, as in our glow-worm, the eggs also are luminous. One would suppose that it would be more advantageous to the species if the whereabouts of the eggs was not revealed. But, as I have already suggested, it may well be that this light, in all stages, is of the nature of a warning coloration, being associated with a nauseous taste which insect-eating bats and birds and other foes have learned to avoid, while serving the further function of an aphrodisiac.

A French investigator some years ago made a careful study of this light, and formed the opinion that it was produced by two special substances—luciferase and luciferine. Luciferase is of the nature of what is known as an "enzyme," and exists in these luminous organs in the form of minute granules. Luciferine, on the other hand, exists in the blood, and the light starts forth with the entry of the blood into the organ. Finally, mention must be made of certain very remarkable insects forming the family Fulgoridæ, related to the Cicadas, and not even remotely connected with the beetles. But they were always supposed to be luminous. In most cases it has been shown that they are not, though there still seems to be some doubt about the "candle-fly" (Fig. 3), which is very gaily coloured.

ROYAL SYMPATHY FOR THE UNEMPLOYED: THEIR MAJESTIES' TOUR OF SPECIAL AREAS IN THE NORTH.



THE KING AND QUEEN ARRIVE AT THE HAMSTERLEY INSTRUCTIONAL CENTRE, WHERE UNEMPLOYED MEN ARE TRAINED IN ROAD-MAKING, BRIDGE-BUILDING, AND DRAINAGE: CHEERS AS THE ROYAL CAR PASSES. (Associated Press.)



AT SUNDERLAND: THEIR MAJESTIES LEAVING A HOME-TRAINING CENTRE, ORGANISED BY THE MINISTRY OF LABOUR, FOR TRAINING UNEMPLOYED WOMEN AND GIRLS IN ALL KINDS OF DOMESTIC WORK. (Planet News.)



THE QUEEN CHATTING TO A GIRL WORKER IN A CLOTHING FACTORY: AN INCIDENT OF THE ROYAL VISIT TO THE TEAM VALLEY TRADING ESTATE AT GATESHEAD. (Planet News.)



THE ROYAL PARTY WATCHING INSTRUCTION IN BRICKLAYING: (CENTRE; L. TO R.) THE QUEEN, THE KING, LADY LONDONDERRY, AND MR. ERNEST BROWN, MINISTER OF LABOUR, AT THE MINISTRY'S GATESHEAD TRAINING CENTRE. (P.N.A.)



ROYAL VISITORS FOR A PATIENT IN THE CHILDREN'S HOSPITAL AT GATESHEAD: THE KING AND QUEEN BESIDE THE COT OF A LITTLE GIRL, AGED FIVE, WHO HAD BEEN IN THE HOSPITAL FOR A YEAR. (P.N.A.)

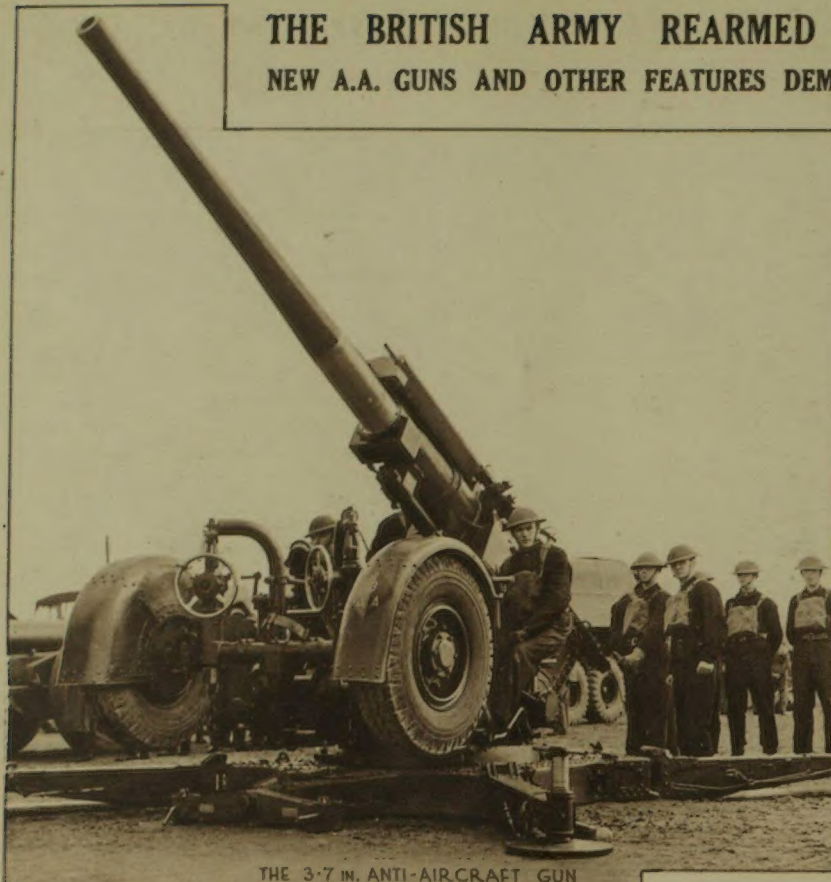


THE KING AND QUEEN SIGNING THE VISITORS' BOOK ON THEIR ARRIVAL AT THE GATESHEAD CHILDREN'S HOSPITAL: THE FIRST VISIT ON THE SECOND DAY OF THE ROYAL TOUR. (I.B.)

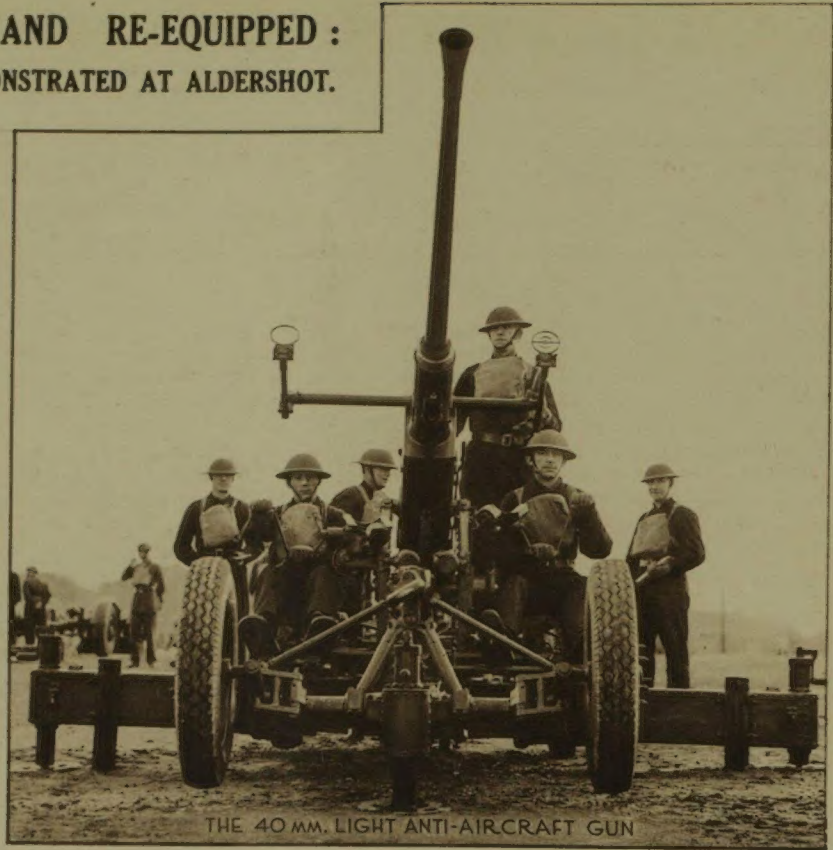
As noted in our last issue, the King and Queen began their tour of Newcastle and the North-Eastern area on February 21. Here we illustrate incidents during the next two days, when they were welcomed with the same warmth and enthusiasm wherever they went. The first call on the second day was at the Children's Hospital at Gateshead. They next visited the Team Valley Trading Estate, established by the Commissioner for the Special Areas to attract light industries. Already factories have been let to 115 industrial concerns and over 2000 people are employed. The King formally opened the estate by cutting a silk ribbon,

and afterwards, with the Queen, inspected the Ministry of Labour local training centre for men and women. Here they watched instruction in bricklaying and other work, and visited a clothing factory. Later they went to Sunderland and South Shields, and thence to Jarrow to spend the night in the royal train. During the third day of the tour they had a great reception in Durham, and, among other places, they visited the Ministry of Labour Instructional Centre at Hamsterley, on a Forestry Commission estate. The men there are occupied chiefly in making forest roads, building bridges, and doing drainage work.

THE BRITISH ARMY REARMED AND RE-EQUIPPED : NEW A.A. GUNS AND OTHER FEATURES DEMONSTRATED AT ALDERSHOT.



THE 3.7 IN. ANTI-AIRCRAFT GUN



THE 40 MM. LIGHT ANTI-AIRCRAFT GUN



THE NEW BATTLE-DRESS: FRONT AND BACK VIEW



THE 3 IN. ANTI-AIRCRAFT GUN



WATCHING A PNEUMATICALLY OPERATED FIELD SPADE AT WORK



A PNEUMATIC FIELD SAW OPERATED BY ROYAL ENGINEERS

ITEMS OF THE EQUIPMENT OF THE RECONSTRUCTED BRITISH ARMY : THREE TYPES OF ANTI-AIRCRAFT GUN ; THE NEW BATTLE-DRESS ; AND PNEUMATIC TOOLS FOR THE ROYAL ENGINEERS.

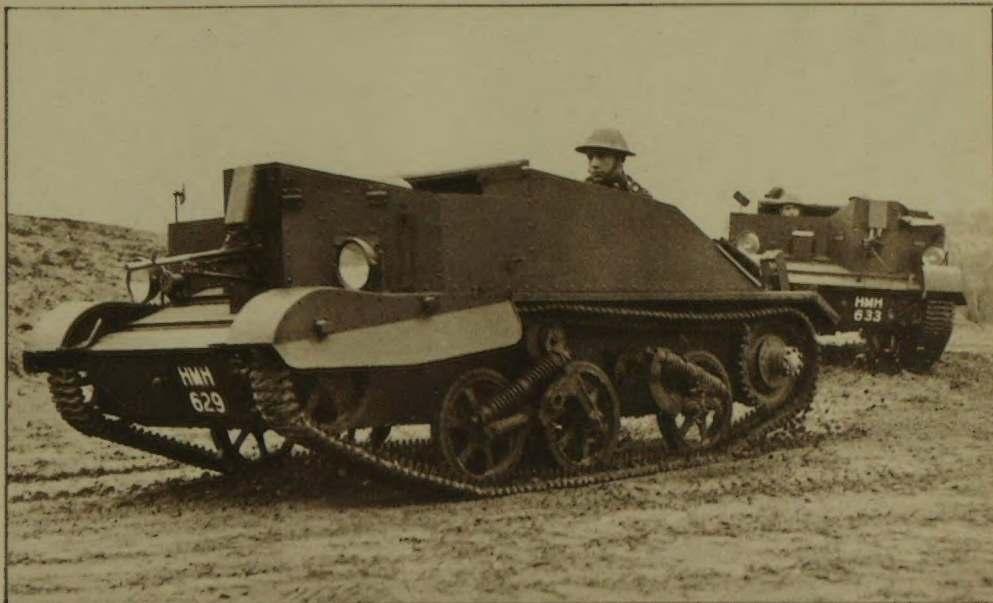
Types of the armoured fighting vehicles demonstrated to Members of Parliament at Aldershot on February 22 are illustrated on the opposite page. Here are seen some of the other weapons and improvements recently introduced into the Army and shown on that occasion. Most interest was aroused by the 3.7-in. anti-aircraft gun, the new 40-mm. light anti-aircraft gun, and in the proposed battle-dress of the soldier, in which almost every trace of military display has been removed in the interests of comfort and efficiency, leaving the soldier to stand forth as the military "workman" that modern developments

require. Though the 3.7-in. A.A. gun is the standard weapon for ground defence against aircraft, and is capable of ranging up to 40,000 ft., a number of the modernised type of the old 3-in. gun are to be retained. The 3-in. gun is only capable of throwing its shell to about 23,000 ft., but it is quicker firing and more mobile than the 3.7-in. The light A.A. gun (Bofors 40-mm.) is of Swedish origin. The British pattern fires a 2-lb. self-destroying shell. It is very mobile and accurate and is designed to operate either by the hose-pipe method with tracer shell, or in conjunction with a fire-direction instrument.

THE BRITISH ARMY REARMED AND RE-EQUIPPED : FIVE NEW ARMoured FIGHTING VEHICLES SHOWN AT ALDERSHOT.



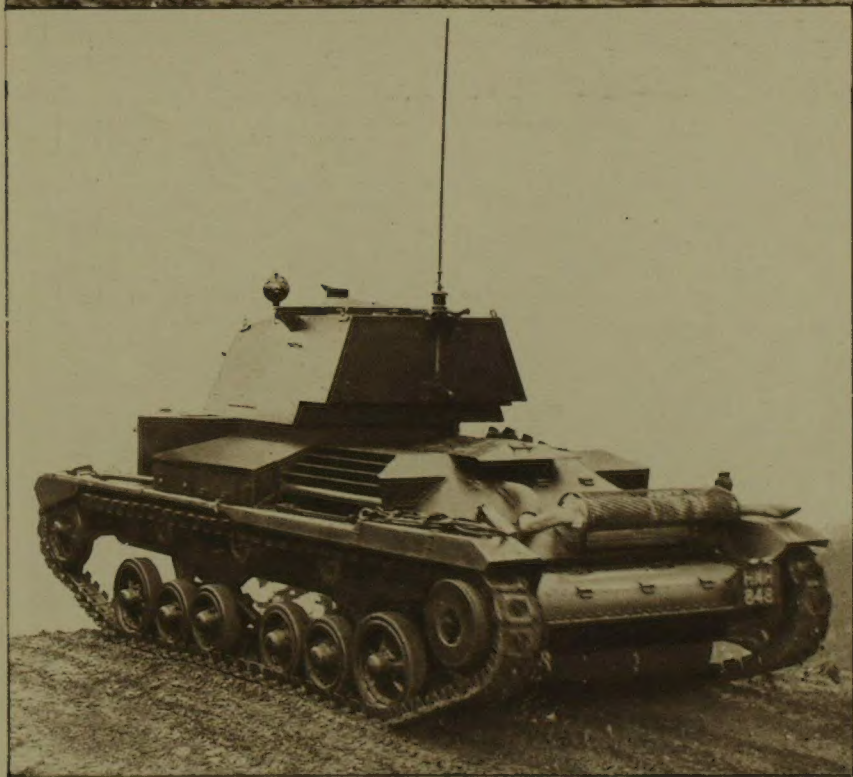
THE RECENT DEMONSTRATION OF THE ARMY'S LATEST ARMAMENT AND EQUIPMENT TO MEMBERS OF PARLIAMENT AT ALDERSHOT: INSPECTING A FAST TYPE OF LIGHT TANK. (C.P.)



A BRENN-GUN CARRIER PLATOON GIVING A DEMONSTRATION: ARMoured FIGHTING VEHICLES DESIGNED TO TAKE THE GUN INTO POSITION WHEN IT IS FIRED FROM THE GROUND—THOUGH IT CAN BE FIRED FROM THE CARRIER WHEN STATIONARY. (Keystone.)

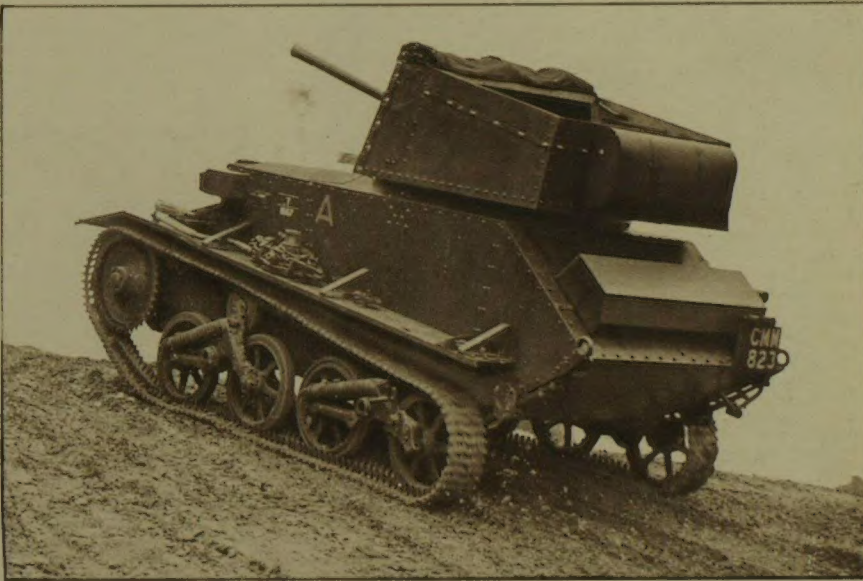


ANOTHER NEW TYPE OF LIGHT TANK DEMONSTRATED AT ALDERSHOT: A GROUP OF SMALL MACHINES WITH A "PILL-BOX" TURRET, WORKING OVER ROUGH GROUND. (Topical.)



ONE OF THE ARMY'S NEW "CRUISER" TANKS: A REPLACEMENT FOR THE "MEDIUM" TANK; DERIVED ULTIMATELY FROM THE AMERICAN CHRISTIE MODEL. (L.N.A.)

A number of Members of Parliament were shown a selection from the more recently-developed weapons, vehicles and other armament of the Army at Aldershot on February 22. On this page we illustrate five types of armoured fighting vehicle shown on that occasion; while anti-aircraft guns and other features are illustrated on the opposite page. Some interesting details of the history of the Army's new "cruiser" tanks, which are designed to replace the "medium" tank in the Mobile Division, were recently given by "The Times" military correspondent. He wrote that "our military mission to the Russian manoeuvres in 1936 was much impressed by the performance as well as by the quantity of the fast light-



SETTING TANK TO FIGHT TANK: A LIGHT TYPE ON WHICH AN ANTI-TANK GUN IS MOUNTED IN AN ARMoured TURRET. (Planet.)

medium tanks which the Russians had evolved from the American Christie type. It offered what seemed a very suitable basic pattern of 'cruiser' tank for our own purposes. So, working from the American Christie, we set out to develop one that would have a similar performance, but a greater reliability. . . . Production is now going ahead." At Aldershot on February 22 a company of the Army Tank Battalion was demonstrated. The rôle of these machines, like that of the tanks in the Great War, is one of assault and co-operation with the infantry. Armour is therefore of more importance than speed, and they are relatively slow. These "infantry-accompanying" tanks have a peculiar squat appearance.

The World of the Kinema.

By MICHAEL ORME.

WAR DRAMAS.

"THE DAWN PATROL," presented at the Warner Theatre, is a legacy from the earlier days of the talkies when, with Richard Barthelmess and Douglas Fairbanks, Jr., heading the cast, it made a deep impression no less by its indictment of the futility of war than by the realism of its scenes of aerial battle. These latter remain to a great extent intact, and it is the more personal side of a drama that couches its argument in caustic terms which gives this new version an undeniable strength. I would, however, add a proviso to my recommendation of a picture intelligently directed and perfectly cast—namely, that the filmgoer be prepared to witness the tragic actualities of war spun into the fabric of a play. After the private showing of this picture I overheard the following remark: "I don't quite know why they made it again—though, of course, the photography is much better now," and I found myself forced to agree, though only in part, with the statement. As a matter of fact, the photography, which is superb, was so excellent in the original production that only the closest observer will detect those sequences borrowed from the first "Dawn Patrol." The improvement lies rather in the firmer characterisation of the protagonists and in the emotional restraint which the progress of screen drama has made possible. And yet I feel inclined to say: "I don't quite know why it was made again." Any false conception of the nature of modern warfare that may have lingered in the public mind has been swept away long ago; any romantic veneer that adventurous spirits may have applied to the realities of war has been stripped off by the tragic plight of Spain, by the universal knowledge of what war would mean to the soldier at the front and the citizen in his household. I cannot believe it to be necessary to ram home a visual demonstration of the waste and futility of war to the war-conscious peoples of to-day, to whom the Press and the news-reels reveal the terrible truth week by week. Here is a point of view that can and will, no doubt, be challenged. Having stated it in defence of a conditional commendation of this chapter from the annals of the Great War, there remains nothing but praise for the supreme integrity of its

mere boys, fresh from school, whom the ground commander must send to almost certain death, and three men, in turn, taste the bitterness of a nerve-racking job. The study of strain and individual reaction is gripping in its veracity and its absence of all exaggeration. Mr. Basil Rathbone, the first to face the ordeal, gives a fine-drawn portrayal of

aspired to no greater glory than to dole out a drink to the weary and the wounded and who died as obscurely, though as bravely, as he lived. Hollywood has rectified the error and buried Gunga Din with regimental honours. The water-carrier has developed military aspirations, and it is he who saves a whole regiment marching into enemy country in all the panoply of the parade-ground, and, of course, straight into an ambush of which they should have been fully aware. Gunga Din, captured together with three non-commissioned officers, by the redoubtable chief of the Thuggees, and badly wounded, laboriously scales the cupola of a temple to sound the alarm. He might have done it just as well from the parapet on which he was already perched, but "suspense values" demand the heartbreaking ascent to a spot where a bullet can pick him out. Thus Gunga Din climbs at last into the limelight of international fame and releases a battle such as Hollywood can and does stage on vast, spectacular lines, a battle that makes the mountains ring with its clamour and fills the valley with a tornado of galloping horses, stampeding



"GUNGA DIN": A BATTLE ON THE NORTH-WEST FRONTIER, WHEN A BRITISH FORCE IS ATTACKED BY THUGS, AS REPRESENTED IN THE FILM INSPIRED BY RUDYARD KIPLING'S POEM.

The premiere of "Gunga Din," in aid of St. Bartholomew's Hospital, was arranged to take place at the Gaumont, Haymarket, on February 28. The story of the film was suggested by Rudyard Kipling's poem and deals with the adventures of three sergeants on the North-West Frontier during a Thug uprising in the 'nineties. The water-carrier, Gunga Din, saves the regiment from an ambush at the cost of his life.

breaking nerves that betray their pain in a searing irony. Mr. Errol Flynn, an intrepid flying-ace on whom devolves the task of exposing raw recruits to overwhelming risks the while he remains in comparative safety, rises magnificently to a part in which his psychological insight has opportunities not vouchsafed by the swash-buckling heroes who have mostly come his way. Mr. David Niven, the third to take up the intolerable burden of command, admirably suggests the gradual change of an easy-going temperament, and Mr. Donald Crisp's veteran quietly contributes a gentle philosophy to a drama in which suspense and interest are kept taut by the director, Mr. Edmund Goulding, and to which a practically all-British cast lends complete conviction.

Of a totally different calibre is the super-production from R.K.O. Radio Studios, the much-heralded "Gunga Din," inspired by the famous Kipling poem whose epitaph on the death of a humble Indian water-carrier and Army follower—"You're a better man than I am, Gunga Din"—



"GUNGA DIN": SERGEANTS CUTTER (CARY GRANT), MACCHESNEY (VICTOR MCLAGLEN) AND BALLANTINE (DOUGLAS FAIRBANKS, JR.) RETURN FROM THEIR EXPEDITION TO TANTRAPUR.

men, and all-enveloping dust-clouds. It is a rousing climax for a picture that, for all its technical excellence, has the unreality and excitement of a colossal Wild West show. The three sergeants—Messrs. Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr.—whose fortunes we are invited to follow, belong to the rollicking brotherhood of adventurous spirits who wrangle amongst themselves, carry out their duties with the minimum of brains, always, whether on private escapade or under orders, land themselves into tight corners, and fight like demons when they get there. Mr. McLaglen is an old hand at this kind of game that derives from the "Flagg and Quirt" saga. His burly, blustering, dim-witted fellow with the great big laugh and the great big heart, and a taste for a scrap at all times, is well known. Add to it a soldier's unswerving loyalty, and it fits without any alterations into the frame of any romantic military drama. His robust humour finds its outlet in a play whose comedy does not err on the side of *finesse*, and he has a pet—an intelligent elephant, called Annie—to match his vigorous methods. Mr. Cary Grant and Mr. Douglas Fairbanks, Jr.—the first with a liking for loot and the second caught in a lover's dilemma—manfully discard those more subtle qualities of acting that both possess for the sake of characters flung on to a large canvas with a broad brush. They fill in the outline with zest and gaiety, and all three of them are mettlesome gentlemen of the bulldog breed. If their habit of walking into traps with their eyes open grows somewhat irritating—well, they can point to the example of their superior officers with complete justification. "Gunga Din" is a direct descendant of "Bengal Lancer" and destined, one surmises, to be almost equally popular; but its yarn of the North-West Frontier in the 'nineties, during the Thug uprising, lacks the balance and the characterisation of its predecessor. It piles up evidence of British pluck into a compliment that we can but acknowledge gratefully, and proceeds to check our pride by handing over all evidence of intelligence to the Thuggees. Mr. Sam Jaffe's Gunga Din has a modest and ingenious appeal, whilst the young Mr. Kipling turns up at the end to scribble, there and then, the poem that has immortalised the water-carrier.



"THE DAWN PATROL," AT THE WARNER THEATRE: COURTNEY (ERROL FLYNN), PHIPPS (DONALD CRISP) AND MAJOR BRAND (BASIL RATHBONE) DISCUSS THE CONTEMPTUOUS NOTE ATTACHED TO A PAIR OF TRENCH-BOOTS DROPPED ON THE AERODROME BY A GERMAN PILOT.

"The Dawn Patrol," at the Warner Theatre, Leicester Square, is a new version of a previous film with the same title. The cast is almost entirely British, and the story concerns a squadron of the Royal Flying Corps in France at a time when a pilot's expectation of life was six weeks. Above we show Major Brand, in command of the squadron, discussing a note attached to a pair of trench-boots which a German pilot has dropped on the aerodrome to show his contempt for the British squadron whose flights have been curtailed.

interpretation and the acknowledgment that, in avoiding its harrowing scenes of death in the air, slaughter during the bombing of a munition dump, crashing planes leaving behind them a trail of smoke and a triumphant grin on the face of the conqueror, one is also missing a tense drama of frayed nerves as well as some of the finest acting that has come out of Hollywood.

The pivot of the dramatic conflict is the responsibility of the officer in command of a squadron of the British Flying Corps in France for sending up his men, day after day, in ill-equipped planes and against desperate odds. Each dawn takes its toll and demands new sacrifice in obedience to orders from headquarters. "Replacements" bring up, in endless succession, drafts of



"THE DAWN PATROL": MAJOR BRAND (BASIL RATHBONE) REPRI-MANDS SCOTT (DAVID NIVEN) AND COURTNEY (ERROL FLYNN) AFTER THEY HAVE RETURNED FROM A SUCCESSFUL BOMBING RAID CARRIED OUT AGAINST HIS ORDERS.

has suggested to the authors, Messrs. Ben Hecht and Charles MacArthur, a tale of British prowess and British stupidity on the North-West Frontier that would doubtless have surprised Mr. Rudyard Kipling very much. It was surely his intention to bestow a hero's laurels on one who

A FRENCH FILM VERSION OF THE ORIGIN OF THE "ENTENTE CORDIALE."



THE BEGINNINGS OF THE "ENTENTE CORDIALE" RECALLED IN THE YEAR OF PRESIDENT LEBRUN'S VISIT TO KING GEORGE VI.: KING EDWARD VII. (VICTOR FRANÇEN) AND PRESIDENT LOUBET (JEAN PERIER) SIGNING AN AGREEMENT OF FRIENDSHIP—A SCENE FROM THE NEW FRENCH FILM, "L'ENTENTE CORDIALE."



KING EDWARD VII.'S WORK FOR ANGLO-FRENCH FRIENDSHIP: PRESIDENT LOUBET RECEIVED AT BUCKINGHAM PALACE BY THE KING AND QUEEN ALEXANDRA.

The forthcoming State visit of President Lebrun to London will call to the mind of many the inception of the "Entente Cordiale" between England and France in the early years of the reign of King Edward VII. That King's visits to Paris, and his own reception of two French Presidents in London, played a

large part in initiating the Entente. This is brought out by a new French film from which we here reproduce two stills. The film begins with the year 1898 and finishes in 1938. It has been made by Marcel l'Herbier upon the basis of André Maurois' book, "Édouard VII. et son temps."

THE VATICAN PREPARES FOR THE CONCLAVE: TRADITIONAL ARRANGEMENTS AND AN INNOVATION.



WALLING UP A CORRIDOR
IN THE VATICAN IN ORDER
TO ISOLATE THE CONCLAVE
APARTMENTS: A BRICKLAYER
COMPLETING THE BARRIER
Associated Press.



THE SLEEPING ACCOMMODATION PROVIDED FOR THE CARDINALS IN CONCLAVE:
A SIMPLY-FURNISHED CELL, CONTAINING A SMALL IRON BEDSTEAD, WITH
ROOMS LEADING OFF IT FOR A SECRETARY AND AN ATTENDANT. *(Planet.)*



ENABLING THE VAST CROWD TO HEAR THE NAME
OF THE NEW POPE ANNOUNCED: LOUD-SPEAKERS
BEING PLACED IN POSITION AT ST. PETER'S. *(S. and G.)*



REVEALING THE RESULT OF
THE SECRET BALLOT BY
ITS SMOKE: THE CHIMNEY
OF THE STOVE IN THE
SISTINE CHAPEL. *(L.N.A.)*



THE NEW POPE'S VESTMENTS: ROBES MADE IN
THREE DIFFERENT SIZES SO THAT ANY CANDIDATE
CAN BE FITTED IMMEDIATELY HE IS ELECTED. *(L.N.A.)*



THE CHALICE IN WHICH THE BALLOT-PAPERS ARE
PLACED BY THE CARDINALS DURING THE VOTING IN
THE SISTINE CHAPEL. *(Wide World.)*



A COLLECTION OF ARTICLES USED IN THE ELECTION OF A NEW POPE: SHOWING THE WHITE BALLS
AND BALL-BOARD WHEREBY THE TELLERS AND OTHER OFFICERS ARE CHOSEN AND THE TRAY FOR
COLLECTING BALLOT-PAPERS. *(A.P.)*

Although the preparations for the Conclave of Cardinals to elect a new Pope took their traditional form, such as the walling-up of corridors, the painting over of windows, and the provision of sleeping accommodation for the Cardinals and their attendants, there were certain innovations. Among these were the loud-speakers which were placed in position at St. Peter's so that the vast crowd would be able to hear the Cardinal Deacon announce the name of the new Pope from the loggia, and the arrangements for the simultaneous broadcast of the announcement from the Vatican wireless station. It was also arranged to

broadcast a short description twice daily of the issue of smoke from the chimney of the Sistine Chapel, which shows by its density whether a ballot has been conclusive or not. As the new Pope is robed in white vestments immediately after his election has been announced, robes of three different sizes are prepared to fit the Cardinal on whom the choice has fallen. Among the articles used for the ballot are white balls and a ball-board by which the tellers and other officers are chosen from the Cardinals and a lamp for heating the wax with which the ballot-boxes are sealed when they are taken to the bedside of any Cardinal who may be ill.

ELECTING A SUCCESSOR TO POPE PIUS XI. IN THE SISTINE CHAPEL.

FROM THE DRAWING BY ALDO MOLINARI.



THE INTERIOR OF THE SISTINE CHAPEL WHILE THE ELECTION OF A NEW POPE IS IN PROGRESS : A DRAWING SHOWING HOW THE CARDINALS RECORD THEIR VOTES.

The Conclave to elect a new Pope in succession to the late Pope Pius XI. was arranged to begin on March 1 and it was expected that the first ballot would take place on the following day. Our drawing reproduces the traditional scene in the Sistine Chapel during the election and shows Cardinals dropping their ballot-papers into the chalice in front of the altar. On each side can be seen the thrones which were set up for the sixty-two Cardinals; twenty-seven

along each wall and eight facing the altar. These thrones are covered with violet cloth and have canopies in violet with a dark brown fringe. The first ballot takes place at 10 a.m., and if it is not conclusive another meeting of the Cardinals takes place in the afternoon. The first ballot has sometimes been unanimous, but until one of the Cardinals receives a two-thirds majority the same procedure is followed every day and the Cardinals remain secluded.

BOOKS OF THE DAY.

JOURNEYS,

however short, dispel mental stagnation and make the mind move with the moving landscape, recalling memories of other days and places known of old. Accordingly, having just returned from a recuperative visit to "Sussex by the sea," I feel drawn towards a group of books, mainly of a topographical character, which take the reader to various parts of England. Chief among them is "AN OXFORD UNIVERSITY CHEST." By John Betjeman. Comprising a Description of the Present State of the Town and University of Oxford. With an itinerary arranged alphabetically. Illustrated by L. Moholy-Nagy, Osbert Lancaster, the Rev. Edward Bradley, and others (John Miles; 15s.).

This book is an original and delightful blend between the historically informative and the humorously satirical. The latter element predominates, and makes it one of the most entertaining books I have encountered for many a long day. The humour and satire occur chiefly in the first four chapters, dealing respectively with "the three Oxforbs," undergraduates, dons, and college servants. Here we get an inimitable picture of modern life at the University. The graver side of the book—but still by no means lacking in lighter moments—is to be found in the last three sections—namely, "The Approaches to Oxford," "Architectural Tour," and "Notes on Some Oxford Novels." The author's knowledge of architecture renders his treatment of that aspect of Oxford particularly noteworthy. The book is lavishly and admirably illustrated with photographs, old prints and comic little thumbnail drawings.

To those of us who remember "that sweet city of the dreaming spires" as she was before the petrol flood engulfed her, and the thunder of traffic began to rock her colleges, the account of modern conditions makes rather painful reading. My own recollections of Oxford are in this sense "antediluvian," dating back to the 'nineties, when I stayed awhile with a friend in Corpus, and later in the same decade revisited the glimpses of the High on honeymoon. Mr. Betjeman's denunciation of the new era should satisfy the shades of Ruskin and Matthew Arnold: "There are three Oxforbs," he says: "Christminster, Motopolis, and the University. Christminster is the market town of Hardy's *Jude*. . . Christminster is no longer a rival to the University, and the University is no longer a rival to Motopolis. To escapists, to arty people like the author of these pages, the internal combustion engine is, next to wireless, the most sinister modern invention. It booms overhead with its cargo of bombs, it roars down the lanes with its cargo of cads, it poisons the air, endangers the streets, deafens the ears and deadens the senses. That its most successful manifestation in England should be at Oxford; of all places, passes belief. . . Other commercial enterprises have followed in the wake of the successful motor manufacturer. Speculative builders have run up strips of shoddy houses in almost every country lane around the town. . . The college buildings are endangered by motor traffic; main streets are as congested as the Strand. . . Oxford is no longer a provincial town. It is a replica of London."

While Mr. Betjeman deplors the trend of modern industrialism that has destroyed Oxford's ancient peace, he makes heroic efforts to be impartial and to give honour where honour is due. "William Morris the Second," he writes, "is not to be blamed for the ruination of Oxford. The fault lies almost entirely with the Colleges who allowed the land which they owned to become the muddled pretentiousness which passes to-day for a town. In 1885 William Morris the First, poet, craftsman, Socialist, complained of the vulgarisation of Oxford in the *Daily News*. . . Colleges of Oxford were large land-owners, according to *Kelly's Directory* for 1887, in just the districts which have been 'developed' in the most merciless way round Oxford since then. Now these colleges are paying for the past stupidity by subscribing to the Oxford Preservation Trust. This trust was founded in 1926 to compete with the jerry-builder. Anyone can see that it was founded sixty years too late. . . You would suppose that Oxford University, the home of culture . . . would know something of the principles upon which a town is built. . . A little foresight, a little application of the innate aptitude for planning possessed by the eighteenth and early nineteenth centuries, would have preserved Oxford for ever. They could have planned an industrial town which would have been worthy of the University City beside it. . . As it is, Oxford remains an unplanned muddle. Motopolis,

By CHARLES E. BYLES.

Christminster and the University are jostled together in hopeless disorder."

When my wife and I were in Oxford (as noted above), one college that held special interest for us was Pembroke, where her father had been as an undergraduate. Mr. Betjeman, in his brief notes on bygone *alumni* of various colleges, mentions him thus—"Rev. Robert Stephen Hawker



A SIXTEENTH-CENTURY FOOTWARMER: ILLUSTRATIONS OF AN INGENUOUS DEVICE IN THE COLLECTED WORKS OF BARTOLOMEO SCAPPI, CHEF TO POPE PIUS V.; SHOWING THE IRON BEING HEATED (RIGHT, BELOW), AND INSERTED INTO ITS CASE (LEFT); WITH DETAILS OF THE SEPARATE PARTS GIVEN ABOVE.

The outside case is of wood, with an iron lining. The heated iron billet slides into a sort of copper "radiator."



THE ARRANGEMENTS FOR FEEDING THE CARDINALS DURING THE CONCLAVE, IN THE SIXTEENTH CENTURY: AN ENGRAVING FROM THE COLLECTED WORKS OF BARTOLOMEO SCAPPI, CHEF TO POPE PIUS V. (1566-72); SHOWING MANY INTERESTING PARALLELS WITH MODERN ARRANGEMENTS; NOTABLY THE REVOLVING DOORS FOR SENDING IN FOOD.

This engraving bears the title "Ordine che rimane in Sede Vacante a servire gli Illustri Cardinali al Conclave: cioè: vobis di cucina come fu credenza et di distinguere". It is inscribed with the name of the author himself upon the fore-edge, and is in the possession of Lord Monson; by whose courtesy these engravings are reproduced.

(1803-1875), Poet. Eccentric and amiable tractarian Vicar of Morwenstow, Cornwall." It was only a few weeks ago that we listened to Mr. Betjeman's admirable broadcast talk on "Parson Hawker," inaugurating

I believe, a series on

Cornish worthies. The amusing thing was that, in a preliminary announcement of the talk, an official journal had published a drawing described as representing Hawker, but in reality a portrait of his Calvinist grandfather, Dr. Robert Hawker, Vicar of Charles Church, Plymouth, and author of the devotional work known as Hawker's "Morning and Evening Portion." The portrait showed him wearing a three-cornered clerical hat—of a style prevalent, I suppose, in the eighteenth century. My wife tells me that it gave its name to a certain kind of three-cornered jam-tarts long popular in Plymouth confectioners' shops as "Dr. Hawker's Hats"! Whatever eccentricities of attire can be charged against R. S. H. (and they have been not a little exaggerated), this, at least, was not among them.

An account of Morwenstow and its ancient church, with a glimpse of its most famous Vicar, occurs in "WEST COUNTRY" (Somerset, Devon, and Cornwall). By C. Henry Warren. Illustrated (Batsford; 8s. 6d.). This is a well-written work—terse, vivid, and free from sentimentality, while, as in all Batsford productions, the illustrations are both numerous and excellent. They comprise 169 photographs and a coloured frontispiece, from a painting by Stanhope A. Forbes, R.A., entitled "A Cornish Estuary." The passage relating to Hawker opens the section on Cornwall. "It is doubtful," writes Mr. Warren, "whether his genius has yet been properly appreciated. Certainly he had his fads and foibles, and his verse was not above reproach; but any penetrating study of this jerseyed and rubber-booted clergyman soon brings to light qualities that only belong to the genuinely creative mind." Among the "fads and foibles," Mr. Warren is strangely severe upon one which I have never seen treated elsewhere but as an interesting curiosity. The Vicarage, which Hawker built and presented to the benefice, is here described as "a shapely building made foolish by one of his more irresponsible follies." Indicating the said folly, the author proceeds: "What attracts the eye immediately is the grotesque set of chimneys, crowning the house, all of which are more or less faithful replicas of the towers of the various churches where Hawker served before coming to Morwenstow. It would take a far greater man than Hawker, alas, to live down these chimneys!" As a matter of fact, not all of the six chimneys represent towers of churches where Hawker had served—two of them were probably designed from towers in Oxford, and we have his own authority for stating that the kitchen chimney is a replica of his mother's tomb.

Another link with Mr. Betjeman's work, with special reference to his remarks on vandalism in Oxford, occurs in a beguiling book of reminiscent essays called "IN VICTORIAN DAYS" and other Papers. By the Rt. Rev. Sir David Hunter Blair, Bt., O.S.B., M.A., Abbot of Dunfermline. With Portrait Frontispiece (Longmans; 6s.). It is not every day that one comes across a Baronet, a Benedictine Abbot, and an old Etonian all rolled into one, and it is perhaps that unusual concatenation of experience, combined with the author's abundant humour and genius for anecdote, that make his little volume so distinctive. I wish I had room to quote, for example, his story about the ex-Kaiser's arrival at Windsor on a certain occasion, or that about Queen Victoria and the Maid of Honour whom she sent to ask what tune the band had just been playing. Much of the book relates to Oxford, including chapters on "Great Men of Bygone Oxford," and "Oscar Wilde as I Knew Him."

The first of these two chapters contains an incident closely in keeping with Mr. Betjeman's lamentations over the industrialised Oxford of to-day. "My last personal recollection of Ruskin," writes the Abbot, "was a few years before the establishment of a laboratory where vivisection was practised, the widening of Magdalen Bridge, the introduction of tram-cars, and other causes great and small, excited his brain almost to frenzy, and drove him from Oxford for ever. I found myself walking behind him, as he sauntered up High Street in his rusty gown, talking to himself, as his manner was, with his hands behind his back. We reached a point where the municipality had done their best to ruin what Wordsworth called 'the stream-like windings of that glorious High,' by constructing a hideous thoroughfare of mean yellow bricks called King Edward Street. The hoardings had just been removed, and I awaited the inevitable explosion. The Slade Professor paused, surveyed the squalid vista, audibly muttered: 'Damnable, simply damnable!', and strode on his way. It was my last sight of the Master."

(Continued on page 351.)

SINANTHROPUS, PERHAPS THE LOWEST MAN KNOWN TO SCIENCE: EXCAVATING CHOUKOUTIEN CAVE WHERE "PEKING MAN" DWELT 100,000 YEARS AGO; AND MOULDING HIS IMAGE.



THE ENTRANCE TO THE CAVE AT CHOUKOUTIEN IN WHICH WERE FOUND THE REMAINS OF SINANTHROPUS, PERHAPS THE LOWEST KNOWN TYPE OF MAN; THE MOST IMPORTANT SITE IN THE RECENT ANNALS OF HUMAN PALAEOLOGY.



THE HEAD OF SINANTHROPUS, RECONSTRUCTED FROM FOSSIL EVIDENCE; WITH PROFESSOR WIDENREICH OF THE ROCKEFELLER INSTITUTE IN PEKING, WHO IS STUDYING PEKING MAN; AND THE SCULPTOR LUCILE SWAN.



EVIDENCE OF FOUL PLAY IN THE DIM PAST OF MANKIND: A SINANTHROPUS SKULL FOUND AT CHOUKOUTIEN WITH A HOLE MADE BY SOME SHARP INSTRUMENT—POSSIBLY BY A CANNIBAL MURDERER.



THE EXCAVATIONS AT CHOUKOUTIEN: A PHOTOGRAPH WHICH GIVES AN IDEA OF THE IMMENSE LABOUR OF EXPLORING THIS SITE—BLASTING SOMETIMES BEING NECESSARY; SHOWING THE SQUARED AND NUMBERED WALLS, AND COOLIES AT WORK.



THE LABORIOUS WORK OF METHODICALLY EXCAVATING THE GREAT CAVE SITE AT CHOUKOUTIEN: CHINESE WORKERS CAREFULLY CLASSIFYING FRAGMENTS OF ROCK AND PETRIIFIED BONES AT THE END OF THE DAY.



THE WOMAN OF CHOUKOUTIEN: A RECONSTRUCTION OF A FEMALE SINANTHROPUS BEING MODELLED BY LUCILE SWAN, AN AMERICAN SCULPTOR; WITH HEADS OF THE MAN OF "LA CHAPELLE AUX SAINTS" ON THE LEFT.



THE HUGE TASK OF EXCAVATION AT CHOUKOUTIEN, NEAR PEKING, WHICH HAS NOW BEEN GOING ON FOR OVER TEN YEARS: SORTING OVER STONES; WITH THE SQUARED AND NUMBERED FACE SEEN BEHIND.



MAKING CASTS OF THE REMAINS OF SINANTHROPUS FOR SCIENTIFIC INSTITUTIONS ALL OVER THE WORLD: PAINTING THE FINISHED CASTS IN EXACT IMITATION OF THE ORIGINAL FINDS AT THE ROCKEFELLER INSTITUTE AT PEKING.



MAKING COPIES OF A CHOUKOUTIEN SKULL FOR SCIENTIFIC INSTITUTIONS THROUGHOUT THE WORLD: A CHINESE EXPERT AT WORK PAINTING THE CAST IN EXACT IMITATION OF THE ORIGINAL.



A CLEVER RECONSTRUCTION OF WHAT IS, PERHAPS, THE LOWEST TYPE OF MAN AT PRESENT KNOWN TO SCIENCE: THE COMPLETE SKULL OF A SINANTHROPUS WOMAN, AND THE HEAD MODELLED BY LUCILE SWAN.

Attention has been again focussed upon the marvellously rich palaeontological site at Choukoutien by the recent discovery there of the remains of a family of Palaeolithic people, who had apparently all been massacred. These are the first remains of an Upper Palaeolithic population ever found on Asian soil, except in Palestine. But Choukoutien's primary importance comes from the discovery there of a very much older type of man, the famous Sinanthropus, who lived some hundred thousand years ago. Sinanthropus, or Peking Man, vies with Java man for the position of the lowest anatomical stage yet discovered in human ancestry, exhibiting ape-like features. The following

details about Sinanthropus and Choukoutien are drawn from an article by Teilhard de Chardin, published in the American magazine "Natural History." "The Peking Man is the most important discovery of its kind ever made. Situated some thirty miles south of Peking, the site was accidentally hit upon by stone-quarriers, and was first excavated by Dr. J. G. Anderson in 1921, for fossil animal remains. When, however, as a result of this early research, two human teeth were recovered by Dr. Zdenky, in association with numerous early Pleistocene animals, a thorough excavation of the site was planned by Dr. Davidson Black, Professor of Anatomy at the Rockefeller

Medical College of Peking, and the work started in 1927. Fifty to 100 technicians and workmen have been continually busy, quarrying, blasting, sifting, and labelling, during each eight-month season since the work began ten years ago. Among the very primitive characteristics of the Peking Man are the absence of chin, the shape of the teeth, and the size of the orbital ridges. The brain-case is elongated, very low, and a transverse section of the skull is arched as in the apes, instead of being oval as in the Neanderthaloid or in modern man. By such characteristics Sinanthropus represents apparently the lowest anatomical stage so far discovered in human

ancestry. And yet, he is unquestionably a man, as proved by the shape of his lower jaw, the capacity of his brain-case, and his ability to make tools and fire, as attested by abundant charcoal and ashes. The remains of Peking Man are found at any level through a depth of 50 metres, yet do not show any appreciable anatomical change. His stone implements, however, vary slightly but distinctly from the base to the top of the deposit. Curiously enough, the bulk of the remains are teeth, jaws, and skulls, practically no traces of skeletons having been found, except a collarbone, a neck vertebra, and a fragmentary leg-bone."—COPYRIGHT PHOTOGRAPHS BY BOSSHARD.



"THE ROAD TO MAN": A DIAGRAM SHOWING IN SIMPLIFIED PICTORIAL FORM THE EVOLUTION OF *HOMO SAPIENS* FROM FISH-LIKE VERTEBRATES, THROUGH REPTILES THAT LIVED 200 MILLION YEARS AGO, THE FIRST MAMMALS OF 150 MILLION YEARS AGO, AND THE ANCESTRAL LEMUROID.

We here reproduce an extraordinarily interesting pictorial diagram illustrating with great clarity the evolution of man from the earliest fishes. The diagram is based upon the studies of an American scientist, Erich M. Schlaikjer, of Brooklyn College, and appeared recently in "Natural History," accompanied by the following description by Mr. Schlaikjer: "That man is the product of a continuous development from the earliest form of life that appeared eons of time ago, is by no means a new idea. This concept, with modification, was partly foreshadowed in the writings of some of the earliest naturalist-philosophers, and during the past one hundred and fifty years, many scientists in the biological, geological, and related fields have amassed a wealth of scientific data portraying with great accuracy the gradual transformation that has taken place from the earliest fish-like vertebrates to fishes, amphibians, reptiles, and to mammals leading eventually to man. Pre-eminent among the outstanding later contributors to the subject of man's place in relation to the lower vertebrates have been such men as Darwin, Haeckel and Huxley, and most notable at present is the work of Professor William King Gregory, whose many contributions (and notably 'The Origin and Evolution of Human Dentition'), dealing with the stages of the evolution of man from the earliest fishes, are well known. Likewise, the pictorial representation of stages in man's ancestry is not new. Several have done this, but they have not used as many forms and have employed, wholly or in part, living animals. The present attempt, however, is to portray, for the first time, a continuous series of restorations of thirty fossil forms in or near our ancestry from the earliest vertebrates of four hundred and fifty million years ago. These have been selected from the thousands of known fossil vertebrates because they best display the structural features necessary for giving rise to progressively higher forms, and have not been side-tracked by over-specialisation from the road to man. It should be remembered that this road was a crowded one and that these chosen few represent only stages whose structural features characterise groups along the way. Evolution is not a matter of steps, nor is it a condition of change from one individual to another. It is a slow transformation from lower to higher types—new groups gradually emerging from old ones. When vertebrates appeared, more than three-fourths of the earth's history had passed. Since then, however, much has happened to the ever-changing features of the earth's crust, and there have been many marked environmental changes. The first vertebrates were fresh water forms of a time when there were no land plants, and the continents were transgressed by extensive seas. By the close of Devonian times there had been marked restriction of the seas, forests of spore-bearing plants covered the landscape, and the first amphibians appeared. They found the warm, humid climate of the Carboniferous Period, with its extensive, heavily forested swamp-lands most acceptable and they developed abundantly. One group took to the land and from them evolved the reptiles which were already flourishing at the end of the Paleozoic Era. This great Era was brought to a close by the Appalachian Revolution. Mountain systems were built up where once there had been seas; moisture-laden winds were cut off from regions that were once humid; and this universal diastrophism had much to do with bringing about rather extensive glaciation. Amphibians were restricted and many diverse reptilian forms developed. The mammal-like forms eventually gave rise to the mammals, which soon were to become varied but were for the next 140 million years to occupy an inconspicuous place in a world of reptiles. By late Mesozoic times the seas were once more widely transgressing the continents. Another great revolution brought this Era to a close. As early as the Miocene Period, uplifting began again and culminated in the Ice Age. Coincident with these severe conditions was the change from the man-like apes into man, and it was during the critical times of the Pleistocene that man fought his way to a higher evolutionary plane."

DRAWN BY GEORGE F. MASON, FROM MATERIAL SUPPLIED BY ERICH M. SCHLAIKJER.

THE HISTORY OF EVOLUTION TOLD BY MODELS: GROUPS SHOWING THE ORIGIN OF THE HORSE AND THE ELEPHANT.

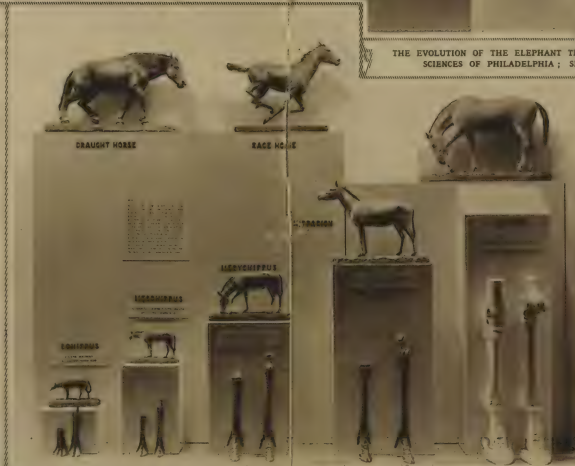
PHOTOGRAPHS REPRODUCED BY COURTESY OF THE ACADEMY OF NATURAL SCIENCES OF PHILADELPHIA.



THE EVOLUTION OF THE ELEPHANT THROUGH 40 MILLION YEARS: A GROUP OF MODELS IN THE HALL OF EARTH HISTORY AT THE ACADEMY OF NATURAL SCIENCES OF PHILADELPHIA; SHOWING HOW THE PRESENT-DAY SPECIES EVOLVED FROM MOERITHERIUM, AN ANIMAL NO LARGER THAN A PIG.



A GROUP OF DINOSAURS REPRESENTING A STAGE IN THE EVOLUTION OF LAND-DWELLING ANIMALS: SHOWING BRACHIOSAURUS, WHICH HAD AN ESTIMATED WEIGHT OF FIFTY TONS, AND ORNITHOLESTES, THE SMALLEST SPECIES.



THE EVOLUTION OF THE HORSE: A GROUP SHOWING THE CHANGES WHICH HAVE OCCURRED IN 50 MILLION YEARS; FROM EOHIPPUS, AN ANIMAL THE SIZE OF A FOX, TO THE RACEHORSE OF TO-DAY.



AN ARMoured DINOSAUR CHIEFLY REMARKABLE FOR THE SMALLNESS OF ITS BRAIN, WHICH IS ESTIMATED TO HAVE WEIGHED 2½ OUNCES: THE STEGOSAURUS, ONE OF THE INTERESTING MODELS IN THE HALL OF EARTH HISTORY.

A hall devoted to exhibits which illustrate the evolution of life upon the earth from the earliest forms to those of the present day has been opened at the Academy of Natural Sciences of Philadelphia. The Hall of Earth History, as it is called, consists of a long gallery with a silhouette of a Trachodon, an animal which lived in south-eastern Pennsylvania about 100 million years ago, at one end. On each side of the gallery are alcoves

in which are displayed the exhibits, consisting of models arranged in such a way that their story can be easily understood, and above the alcoves are reproductions of prehistoric cave-paintings discovered in France. On these pages we reproduce photographs of the exhibits concerned with the evolution of the elephant and the horse and models of some of the Dinosaurs. The oldest-known ancestor of the elephant was the size of a pig and lived in

North Africa about 40 million years ago. Paleomastodon, an inhabitant of India and Africa, had a short trunk and the beginnings of tusks which were further developed in Trilophodon. Archidiskodon, a true elephant, was found in North America as late as the Pleistocene (Ice Age), while the Mastodon represents a branch off the stem of the true elephants. The mammoth was contemporary with early man. Both the draught horse and the

racehorse have evolved from Eohippus, which lived 50 million years ago and had three toes instead of a hoof. Although there had been horses in America for millions of years, they had become extinct before the European first came and were re-introduced by him. The Dinosaurs evolved millions of years after the Amphibians, and models showing the largest of these. Brachiosaurus, and the smallest, Ornitholestes, are on exhibition.

A NEW WEAPON AGAINST AIR-RAIDERS.



A POWERFUL ADDITION TO BRITISH AIR DEFENCES: THE NEW 4.5-IN. ANTI-AIRCRAFT GUN—ONE OF A BATTERY OF FOUR EMPLACED ON FIXED MOUNTINGS "SOMEWHERE IN KENT"; (IN FOREGROUND) THE PREDICTOR APPARATUS.



THE HEIGHT-FINDER EMPLOYED WITH THE NEW 4.5-INCH ANTI-AIRCRAFT GUNS, WHICH WERE RECENTLY SHOWN TO THE PUBLIC FOR THE FIRST TIME: A MASSIVE INSTRUMENT NO LESS THAN EIGHTEEN FEET LONG.

The first four of the new 4.5-inch anti-aircraft guns were officially demonstrated to experts on February 27 "somewhere in Kent." Major-General A. C. Temperley, who was present, writes (in the "Daily Telegraph"): "The 4.5 gun has not previously been shown to the public, and will be entirely on fixed mountings. It has the same methods of fire as the 3.7-inch gun, the same muzzle velocity, and the same ceiling, 36,000 ft. It fires more slowly, however, owing to the increased weight of the shell, but on the other hand that increased weight, 55 lb. as opposed to 36 lb., naturally gives it a greater destructive range. . . . When 500 of these guns . . . have been produced, it is not anticipated that any more 4.5's will be manufactured." The four 4.5's of the battery are all connected with each other through the height-finder, as well as through the central command post. The height-finder itself is a massive instrument, no less than 18 ft. in length, and believed to be exceedingly accurate. The four guns stand, about 20 yards apart, on a concrete emplacement. (Photographs by Fox Photos.)

DISTINGUISHED VISITORS AT THE B.I.F.

The members of the Royal Family all take a practical interest in the British Industries Fair, and pay several visits each year. Queen Mary, for example, has been several times already, and on each occasion made many purchases, of handbags and trays among other things. Her Majesty's visits are usually prolonged, and she plainly enjoys them.—The King and Queen visited the Olympia section of the Fair last week, and bought a good many things for use during their trip to Canada, including cameras and a picnic-case for four. In addition, they were each presented with a pair of binoculars. Throughout the tour of Olympia hundreds of home and overseas buyers heartily cheered the King and Queen.—As a symbol of "Peace for Industry," an umbrella, typical of that carried by the Prime Minister at Munich, has been mounted on a pedestal and placed by the Scottish National Development Council near their stand at the Earls Court section of the B.I.F. Mrs. Chamberlain not unnaturally visited the stand when she went to the Fair last week, in company with Lady Dorman Smith, wife of the Minister of Agriculture, and Lady Maureen Stanley.



THE KING AND QUEEN AT THE BRITISH INDUSTRIES FAIR: THEIR MAJESTIES INSPECTING PICNIC-CASES AT OLYMPIA, WHERE THE KING BOUGHT A CASE SUITABLE FOR FOUR, IN BIRCHWOOD AND IVORY, BESIDES MAKING A NUMBER OF OTHER PURCHASES. (Keystone.)



MRS. NEVILLE CHAMBERLAIN EXAMINING THE UMBRELLA EMBLEM OF "PEACE FOR INDUSTRY" AT THE B.I.F.; WITH LADY DORMAN SMITH (LEFT) AND LADY MAUREEN STANLEY. (L.N.A.)



QUEEN MARY AMUSED BY A VENTRILOQUIST'S DOLL: AN INCIDENT OF HER SECOND VISIT TO THE OLYMPIA SECTION OF THE BRITISH INDUSTRIES FAIR, WITH THE PRINCESS ROYAL AND THE DUCHESS OF GLOUCESTER BY HER SIDE. (P.N.A.)

AN IMPERIAL PROBLEM OF THE FIRST MAGNITUDE.

"INDIA'S NORTH-WEST FRONTIER": by SIR WILLIAM BARTON, K.C.I.E., C.S.I.

An Appreciation by SIR JOHN SQUIRE.

I do not know the Frontier, although I have occasionally had friends who have written from those parts and said that they were rather dry and dusty and raids occasionally came, but they were still managing to get "a spot of polo," and that they "liked the people." But to Sir William's dilemma I know no answer. As he puts it, we either ought to have gone right up to the official frontier, with roads, rails, troops, bribes and cultivation, or else have let the Afghans come into the lowlands, manage the frontier tribes themselves, be given a port on the Arabian Sea (grateful for, and threatened by, our naval guns), and for us to have a firm alliance with the Afghans, with a guarantee of no interference by

to Indians, the army Indianized, and placed under an Indian War Minister; Britain is urged to show complete confidence in political India. This attitude is at least disingenuous, in view of the fact that the strongest political party in India, the Hindu Congress, which now rules in seven out of the eleven provinces of India, proclaims its intention to sever the British connection at the first opportunity: it proclaims, further, that in the event of Britain being involved in a world-war it would refuse all assistance from India and would take advantage of British embarrassment to break away from the British Commonwealth. Would not British confidence in such circumstances be misplaced? At the same time, Congress views with dismay the present world situation that has developed

from what it terms the unabashed defiance of the Dictator powers of international obligations. It denounces British foreign policy as largely responsible for the present crisis, because of its non-resistance to Fascist aggression. Apparently Congress thinks Britain should have gone to war with Italy and Japan, in order that the Indian politician might be freed from the incubus of the fear of foreign aggression, and so make it possible for them to dispense with British military aid. They would not have lifted a finger to help Britain in the struggle; their prayer would have been that both Britain and her Fascist opponents might be so weakened as to cease to be an international danger. What Congress really wants is the complete control of the Indian government and the withdrawal of British troops. They realise, however, that India could not possibly defend herself against outside aggression, and they expect that Britain should pledge herself to protect India for a



AN INCIDENT IN THE ALMOST CEASELESS WARFARE ON THE NORTH-WEST FRONTIER OF INDIA, THE STATE OF WHICH IS AN IMPERIAL PROBLEM OF THE FIRST MAGNITUDE WHICH STILL AWAITS A SOLUTION: THE EFFECT OF BRITISH ARTILLERY FIRE UPON NATIVE BUILDINGS.

Photographs reproduced from "India's North-West Frontier"; by Courtesy of the Publishers, Messrs. John Murray.



THE FRONTIER TRIBESMAN, ALWAYS A FORMIDABLE ENEMY IN HIS OWN TERRITORY AND NOW USING LONG-RANGE RIFLES: A MAHSUD SNIPER WITH A LEE-ENFIELD.



THE REFUGE OF RECALCITRANT TRIBESMEN FROM THE PUNITIVE MEASURES OF THE INDIAN GOVERNMENT: A MAHSUD CAVE.

also an index of names of places, regiments, viceroys, soldiers, walis, faquirs, hajis, nawabs, khans, passes, clans, agitators—the whole catalogue out of "Kim" and a great many more. It is noticeable that Sir William's last lines come from Kipling. They run:

A scrummage in a border station—
A canter down some dark defile—
Two thousand pounds of education
Drops to a ten-rupee jezail.

"The border-sniper of to-day uses a more expensive weapon." In peak years after the war a good rifle, in that wild country, appears to have cost about £40. But they are procured, all the same, whatever privations are needed to get them; and they are used against us, all too frequently. Thinking in terms, as we now do, of "Pax Britannica," or even "Pax Indica," what can we do about it?

us or by the creeping Russians (it used to be called the Russian Bear) on the North.

As things are, he says, we have temporarily thrown the most fanatical and courageous of Asiatic Moslem peoples into the arms of the Hindu agitators. At this very moment, when inter-communal riots are leading to death at a mosque's door, there are Hindu politicians who imagine that, in our absence, they could settle things peacefully with the eighty millions of Moslems in India and with the fierce and Hindu-hating tribes on the frontier and over it. "The success or otherwise of future military policy with regard to the defence of India must depend largely on the extent to which it is possible to enlist the support of Indian political opinion. Defence is a reserved subject under the Indian reformed constitution, as it obviously must be so long as Britain remains responsible for the protection of India. This reservation is repugnant to the Hindu politician, whatever his complexion. Moderate opinion demands that control of external affairs should be entrusted

term of years. Whether they would offer anything in return is doubtful; they consider that Britain has a moral responsibility, which she has repudiated, of training India to defend herself; the Indian military budget, they contend, has been a veiled subsidy to Britain." How do we go on? Those rough frontiersmen can, at times, immobilise several divisions of British troops; amongst the two-and-a-half millions of them there are two thousand murders yearly; the thing is a running sore, and there is no agreement about a cure for it although there is agreement that the human material on the Frontier, if properly handled, is splendid.

"These fine people," Lord Willingdon calls them, in his introduction; but we seem to be no nearer handling them, keeping them in check, or developing them, than we were almost a century ago. The material for discussion is all in these pages. It is not for me to draw conclusions, but, in the light of the text and the pictures, I can but echo the old line: "What can they know of England who only England know?"

PERSONALITIES AND EVENTS OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. EDMUND DULAC.

The well-known artist and illustrator who made the designs for the new 7d. and 8d. stamps bearing the head of King George VI., just issued. He designed the Coronation stamp of 1937 and the King George VI. cameo portraits for the current issue.



MR. H. C. D. C. MACKENZIE-KENNEDY.

Appointed Governor of Nyasaland in succession to the late Sir Harold Kittermaster. Formerly Chief Secretary, Tanganyika Territory, having held that office since 1935. Entered the Colonial Service in 1912, as a probationer in Northern Rhodesia, being promoted Chief Secretary in 1930.



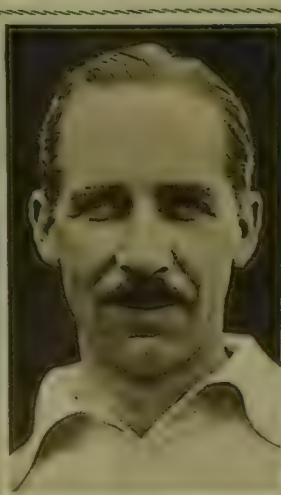
SIR ROBERT N. REID.

Governor of Assam. Appointed to act as Governor of Bengal following the death of Lord Brabourne. Commissioner of the Chittagong Division, 1931. Became an Acting Member of the Executive Council, Bengal, 1932, and a member in 1934. Acting Governor, Bengal, June-October 1938.



MR. CHRISTOPHER YORK.

Elected M.P. (Con.) in the by-election at Ripon, on February 24. Had a majority of 13,044 over his Socialist opponent, as compared with the previous Conservative majority of 21,688. Educated at Eton and Sandhurst, and served with the Royal Dragoons. Is twenty-nine.



CAPTAIN CHARLES T. I. ROARK

The famous British polo player. Died at Pasadena, California, on February 21, from injuries received when his pony rolled on him in the course of a match. He came of a famous polo-playing family which once provided a team composed of a father and three brothers. He was forty-four.



MR. F. M. HEYWOOD, M.A.

Appointed Master of Marlborough College, in succession to Mr. George Turner, recently appointed Principal of Makerere College, Uganda. Is Fellow and Assistant Tutor of Trinity Hall, Cambridge. Formerly assistant master at Haileybury. He is the fourth son of the Bishop of Ely; and is aged thirty.



THE RECOGNITION OF GENERAL FRANCO'S GOVERNMENT BY FRANCE: M. LÉON BÉRARD WITH M. BONNET AT THE QUAI D'ORSAY BEFORE THE ANNOUNCEMENT.

It was officially announced on February 27 that the French Cabinet had recognised General Franco's Government and a similar statement was made by Mr. Chamberlain in the House of Commons on the same date. Before the decision was made, M. Léon Bérard, who has been on an official mission to Burgos, had a conference with M. Bonnet, the French Foreign Minister, at the Quai d'Orsay, and later they both called on M. Daladier.



POSING FOR A FILM TAKEN BY PRINCE BERNHARD: PRINCESS JULIANA OF THE NETHERLANDS WITH HER DAUGHTER, PRINCESS BEATRIX, AT GRINDELWALD.

Princess Juliana of the Netherlands with Prince Bernhard and their daughter, Princess Beatrix, are at present on holiday at Grindelwald, near Interlaken, where they were joined by Queen Wilhelmina. Our photograph was taken while Princess Juliana and her daughter were being filmed by Prince Bernhard, who is an enthusiastic cinematographer. It was officially announced on February 3 that Princess Juliana is expecting a second child in August.



THE PREMIER AND MINISTER OF DEFENCE OF REPUBLICAN SPAIN: DR. NEGRÍN WHO TOOK OFFICE IN 1937.

Dr. Negrín, the Prime Minister and Minister of Defence of Republican Spain, became Finance Minister in the Caballero Government which took office in September 1936. In May the following year he became Premier, but retained his post of Finance Minister until April 1938, when he took charge of the War Ministry. On May 2 last year he announced his famous "Thirteen Points."



THE MOVEMENTS OF DR. AZAÑA (CENTRE), WHO HAS RESIGNED THE PRESIDENCY OF REPUBLICAN SPAIN: A PHOTOGRAPH TAKEN AS HE WAS LEAVING PARIS FOR SOUTHERN FRANCE.

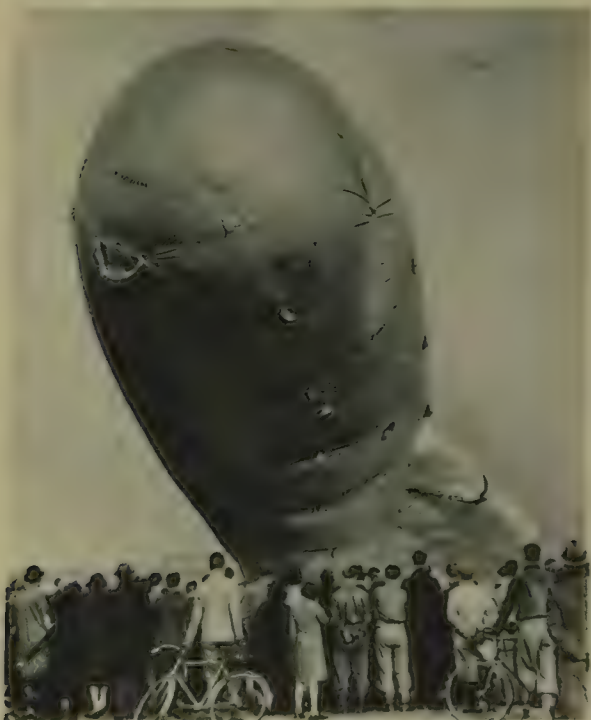
The escape of Señor Azaña, the President of Republican Spain, into France was noted in our issue of February 11. After stopping at the Spanish Embassy in Paris he went to Collonges-sous-Salève, Haute-Savoie, where he stayed with his brother-in-law, a well-known French author and ethnologist. As we go to press it is reliably reported that the President has announced his resignation, basing his action upon a military report that the war is lost for the Spanish Republic.



LIEUT.-GENERAL MIAJA, COMMANDER-IN-CHIEF OF THE SPANISH REPUBLICAN FORCES IN THE CENTRAL ZONE.

Lieut.-General Miaja was promoted to be Commander-in-Chief of the Republic's land, sea and air forces in the Central Zone on February 9. He is famous for his defence of Madrid in 1936, when he succeeded in holding General Franco's forces on the very outskirts of the city. He has been succeeded by General Casado as Commander-in-Chief at Madrid.

THE GROWTH OF A.R.P.: THE BALLOON-BARRAGE AND PASSIVE DEFENCE.



A PUBLIC DEMONSTRATION OF BALLOON-BARRAGE FLYING AT HORNCHURCH R.A.F. STATION: A BALLOON, FULLY INFLATED, ABOUT TO RISE OFF THE GROUND. (A.P.)

A demonstration of barrage-balloon flying was given by various Balloon Squadrons of the Auxiliary Air Force on February 26. Large crowds collected to watch the winch-crews at work lowering and raising the balloons and the operations were carried out with complete success. Two balloons were, however, struck by lightning and, falling to the ground in flames, were destroyed. One of these balloons was stationed at Chigwell, Essex, and the other at Stanmore, Middlesex. The balloon at



A REMARKABLE PHOTOGRAPH SHOWING A BARRAGE-BALLOON JUST AFTER IT WAS STRUCK BY LIGHTNING: AN INCIDENT DURING A DEMONSTRATION AT STANMORE. (L.N.A.)



THE BALLOON, NOW WELL ALIGHT, DESCENDING IN FLAMES: AN ACCIDENT AT STANMORE WHERE A WINCH-LORRY WAS STRUCK BY LIGHTNING. (L.N.A.)

Stanmore was being hauled down when a flash of lightning apparently struck the winch and ran up the steel cable. The fabric caught fire and then the hydrogen in the balloon ignited. The balloon fell on the roof of a hangar containing balloon-barrage lorries and trailers fitted with gas-cylinders, but the blazing fabric was pulled clear of the roof by the cable attached to it and the emergency fire-engine put out the fire. The balloon at Chigwell fell in a clear space and no damage was done.



THE FIRST DELIVERY OF STEEL AIR-RAID SHELTERS IN LONDON: A LONG LINE OF DRAYS IN TIBER STREET, ISLINGTON. (Planet.)

The first delivery of the Government's steel air-raid shelters in London took place on February 25 when they were distributed to residents in Tiber Street and Carlsbad Street, Islington. The sections were brought on drays, and were carried with much difficulty through the houses into the small backyard behind. The instructions for erecting the shelters state that they should be buried three feet in the ground, but as these backyards are for the most part paved with concrete it is anticipated



ERECTING ONE OF THE GOVERNMENT'S STEEL AIR-RAID SHELTERS IN A SMALL GARDEN: WORKMEN PLACING THE SECTIONS IN POSITION. (A.P.)

that it will require considerable labour to carry the instructions into effect. The shelter stands on steel foundation channels and the sections are joined together with nuts and bolts. Two comments on the shelters made by residents in Tiber Street were: "It will be somewhere to go and I should feel safer than I would in the house"; and "We are glad to have them because there is no open space near Tiber Street where we could go if there were an air raid."



EXAMINING THE GODSTONE QUARRIES, WHICH COULD PROVIDE SHELTER FOR THOUSANDS OF PEOPLE IN AN AIR RAID: GUIDES EXPLORING AN UNDERGROUND PASSAGE.

A scheme to construct an evacuation camp where thousands of Londoners could be billeted in wartime has been submitted to the Home Office by the Caterham A.R.P. Committee. The site has the advantage of being near the Godstone quarries, consisting of about eight miles of subterranean passages, where the refugees could find shelter during an air raid. There are four entrances to the quarries and guides are now exploring and charting the passages as part of the scheme. (A.P.)



REALISM IN A.R.P. TRAINING: A RESCUE PARTY DIGGING OUT DUMMY "VICTIMS" AFTER AN AIR RAID DURING PRACTICE AT LIVERPOOL.

Liverpool has a very efficient training school where rescue, repair and demolition parties are instructed in their work under realistic conditions. Our photograph shows a rescue party wearing anti-gas clothing and respirators liberating "victims" from the debris of an explosion after an air raid. The use of dummies has been found to add interest to the work and helps to create the atmosphere under which the rescue parties would work in wartime. (Fox.)

THE CAMERA AS OBSERVER: NEWS FROM AT HOME AND ABROAD IN PICTURES.



CARRIER-PIGEONS STILL USED BY THE R.A.F.—TO SUPPLEMENT WIRELESS COMMUNICATIONS: BIRDS BEING RELEASED FROM A FLYING-BOAT, DURING EXERCISES WITH PIGEONS HOUSED AT CALSHOT



SENDING A MESSAGE FROM A FLYING-BOAT BY CARRIER-PIGEON: THE WIRELESS OPERATOR ATTACHING HIS COMMUNICATION TO THE BIRD'S LEG.

It is interesting to find that, although the R.A.F. makes use of almost every device that science can provide, carrier-pigeons may still be called upon to play a part in the aerial defence of Great Britain. For this reason the Air Ministry has compiled a national register of breeders of homing pigeons; and the R.A.F. keeps a number of birds "on the strength." Their main use in wartime is to supplement wireless communication, particularly in the event of a breakdown. Pigeon training is carried out at Calshot, on Southampton Water, where the pigeon-lofts are situated. (Photographs, Fox.)



A PORTRAIT OF THE LATE LORD CORNWALLIS UNVEILED AT THE HEADQUARTERS OF BRITISH FREEMASONRY.

The Earl of Harewood arranged to unveil this posthumous portrait of the late Lord Cornwallis by J. St. Helier Lander, R.O.I., at the Masonic Temple, Great Queen Street, London, on March 1. Lord Cornwallis was Deputy Grand Master from 1926 to 1935 and Pro Grand Master in 1935. He died in that year.



AN EXPOSED STEINED FARM WELL—PROBABLY THE ONLY EXISTING EXAMPLE OF ITS KIND IN ENGLAND.

On the Suffolk coast, at Corton, between Lowestoft and Yarmouth, may be seen this old farm well, standing on the side of the cliff. It is remarkable as being probably the only example of a steined well in England which has not collapsed when exposed. Coast erosion has laid it bare.



"THE BATTLE AT SHISSAN PASS"; MUGHAL SCHOOL (1549-70): A MINIATURE IN AN INTERESTING EXHIBITION.

An Exhibition of Oriental Manuscripts and Miniatures, Korans and Biblical Papyri in the collection of Mr. A. Chester Beatty will be held at Baroda House, 24, Kensington Palace Gardens, London, on March 8 and 9, in aid of the funds of the Y.W.C.A. Above we show a miniature of the Mughal School which will be included in the exhibition.



ONE OF TWO SUBMARINES THAT GROUND RECENTLY DURING HEAVY WEATHER OFF THE ISLE OF WIGHT: H.M.S. "SUNFISH" ASHORE NEAR THE PROMENADE AT SANDOWN. (I.B.)

Two of the Navy's latest coastal submarines, "Sunfish" and "Sterlet" (670 tons each), went ashore in Sandown Bay, Isle of Wight, at 4.30 a.m. on February 22. The "Sterlet" was towed off some five hours later, but the "Sunfish" remained aground for 20 hours. She was eventually towed off by an Admiralty tug at high tide just before midnight. Attempts to refloat her had been made by a cruiser, two destroyers and three tugs. As the submarine's crew of forty were in danger, the Bembridge lifeboat was warned to stand by.



AN AIR VIEW OF THE "SUNFISH" AS SHE LAY AGROUND IN SANDOWN BAY WITH HUGE SEAS BREAKING OVER HER FOR SOME TWENTY HOURS. (Keystone.)

JAPAN'S SUSPICION OF A PORTUGUESE INTRUSION: A DRAWING OF 1647.



DEPICTING A FAMOUS EPISODE IN THE EARLY RELATIONS OF JAPAN AND EUROPE: A MINUTE PICTORIAL RECORD BY A CONTEMPORARY JAPANESE OF THE ARRIVAL OF PORTUGUESE SHIPS AT NAGASAKI IN 1647, AN EVENT WHICH THREW THE XENOPHOBIC EMPIRE INTO A TURMOIL.

The Japanese artist wrote exact and meticulous details of every aspect of this incident upon his drawing. The crests and names of each of the feudal lords who came down with their levies and encamped round the bay to meet the threat of foreign penetration are carefully given, with full particulars of their forces. The drawing also shows the bridge of boats constructed across the mouth of the bay to overawe the intruders.

IT was just three hundred years ago, in 1639, that the Portuguese were expelled from Japan, under suspicion of fomenting rebellion. They were informed that any of their ships coming to the islands would be burned, and everyone on board executed. When this edict became known at Macao, it was decided to send a vessel with no cargo, but carrying four envoys and suitable presents, to present a petition to the Shogun. The ship arrived at Nagasaki on July 6, 1640, was promptly seized, and the four envoys and fifty-seven of their companions beheaded on August 3. Thirteen survivors were taken to witness the burning of their vessel and of the clothes of the dead, and were sent back to Macao with the message: "So long as the sun warms the earth, let no Christian be so bold as to come to Japan. . . ."

The Portuguese were convinced that the treatment meted out to them was due to the fear on the part of the Japanese that they were merely the agents of the Spanish Monarchy; so, after the restoration of the House of Braganza in 1640, they decided to send a special envoy from Europe, pointing out that Portugal was now separated from Spain, and feared Spanish aggression no less than the rest of the world. The Ambassador from Lisbon, Don Gonzala de Siqueira, arrived in Nagasaki Harbour on July 16, 1647 (the date given by Murdoch in his "History of Japan"), and the whole country was immediately roused. The feudal chieftains gathered their forces, women and children fled into the mountains, the coast was fortified and the harbour closed by a pontoon bridge. At length (September 4, according to Murdoch), the two Portuguese galleons were allowed to leave.

It is this episode which inspired the author of the unusual drawing illustrated above. It shows the harbour of Nagasaki, the pontoon bridge, the camps of the feudal nobles, and five ships, three Dutch and two Portuguese; it also shows the Island of Deshima, in which the Dutch traders were confined and beyond which they were not allowed to move. "A guard at the gate prevented all communication with the city of Nagasaki; no Dutchman without weighty reasons and without permission of the Governor might pass the gate; no Japanese (unless public women) might live in a Dutchman's house. As if this were not enough, even within Deshima itself our State prisoners were keenly watched. No Japanese might speak with them in his own language unless in the presence of a witness (a Government spy) or visit them in their houses; the creatures of the Governor had the warehouses under key, and the Dutch traders ceased to be masters of their own property." (Siebold.)

By the kindness of the Director of the Dutch Record Office we are able to publish the names of the Dutch ships which arrived in 1647. The details supplied by

him are as follows: "According to the daily register of the Dutch factory at Deshima several ships arrived in the harbour of Nagasaki in the year 1647: namely, the flute 'Het Witte Paard,' accompanied with the 'Witte Valk,' in July; the ships 'Berchout' and 'Kampen,' 'De Jonker,' and 'De Jonge Prins' in August; and 'De Zwarte Beer' and the 'Hillegaertsbergh' in September.

"At the same time that the Dutch ships were in the harbour of Nagasaki, there came in, on July 26, two Portuguese galleons. On these ships was an Ambassador of the King of Portugal with instruction to re-establish business connections with Japan. The Japanese became very excited about the arrival of these Portuguese ships. The surroundings of Nagasaki were put in a state of defence, the bay of Nagasaki was shut by a fortified bridge of boats, military forces were concentrated, and women and children fled into the mountains. Yet a fight was avoided, and the Portuguese were told that they deserved the death-penalty, on account of their visit, but considering their ignorance of Japanese laws, this death-penalty had been remitted. In future, however, each new attempt at entry would court death. On September 4, 1647, the Portuguese ships were towed out of the harbour of Nagasaki.

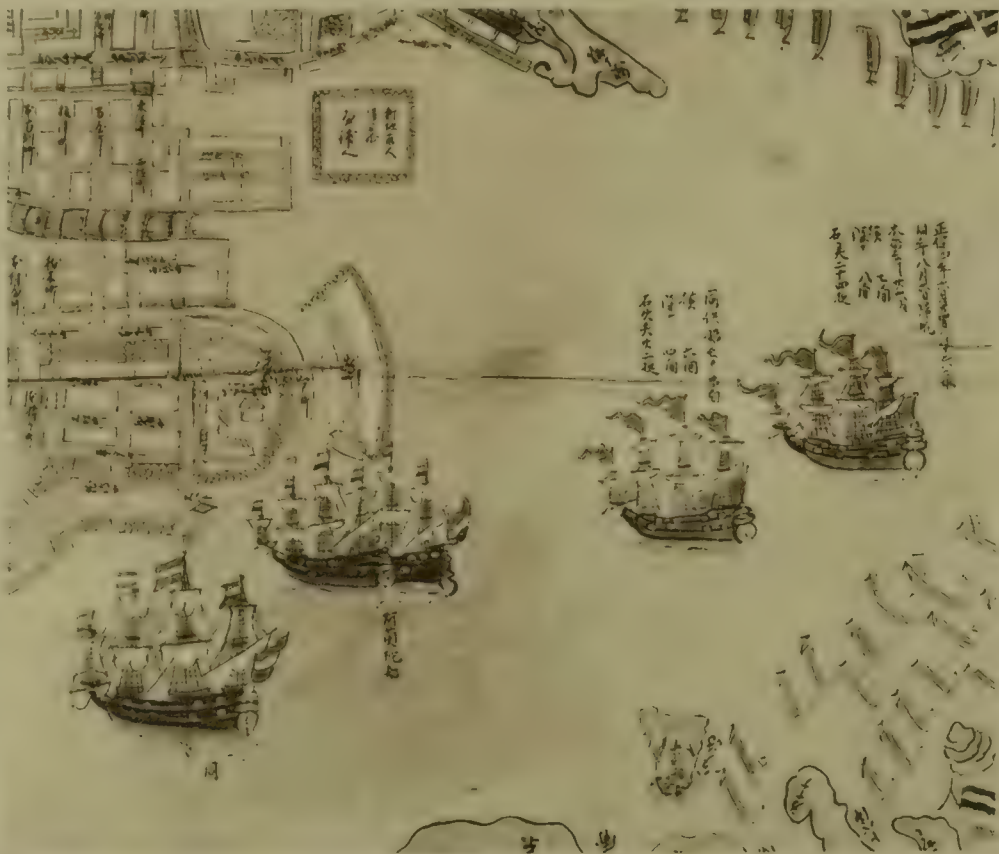
"During these events the Dutch had maintained an attitude of careful neutrality. It is possible, that on the Japanese drawing, may appear not only Dutch, but also Portuguese ships. The arrival of the Portuguese made a great impression on the Japanese people and may have inspired artists." Murdoch's dates do not entirely agree with those of the Dutch Record Office, nor with the translation of the Japanese characters in the drawing as supplied to us: the latter gives June 24 as the day of the arrival of the Portuguese ships, and August 6 as the day of departure.

In the drawing the Dutch ships are apparently seen on the left, being distinguished by horizontally barred flags, and the Portuguese on the right.

The Japanese inscriptions against the ships give careful notes of the dimensions of the Portuguese vessels, one of which was 144 ft. long and the other 156. The former is noted down as mounting "22 sets of fire arrow rockets" (doubtless the Japanese description of cannon) and the other "24 sets of fire arrow rockets."

All round the harbour are seen the encampments of the feudal lords each with his appropriate crest, and meticulous details of the number of their men and boats.

The drawing contains many interesting details which seem to show that the seventeenth century Japanese were methodical navigators. Thus, near the inner end of the group of islands on the right is a navigational note: "This shallow part submerges during high tide," and in the passage between the large island and the lower arm of the bay another direction "large vessels are unable to pass this channel."



THE FOREIGNERS WHO THREW THE HERMIT KINGDOM OF JAPAN INTO A TURMOIL IN 1647: A DETAIL OF THE ABOVE DRAWING, SHOWING THE CAREFUL PORTRAYAL OF THE PORTUGUESE, AND ALSO OF DUTCH VESSELS BY THE JAPANESE ARTIST.

The Portuguese ships are presumably seen on the right; on the left are seen Dutch ships flying banded ensigns. The astute Dutch had already succeeded in establishing a sort of factory on the little island of Deshima (which was to become the most historic spot in the foreign history of Japan), shown as a square above the ships. They maintained an attitude of careful neutrality on this occasion.

THE CLUMBER COLLECTION TO BE SOLD AT CHRISTIE'S.



"PORTRAIT OF SIR WILLIAM KILLIGREW";
BY SIR ANTHONY VAN DYCK (1599-1641).
(Size 41 by 32½ in. Signed, and dated 1638.)



"PORTRAIT OF SAMUEL FOOTE, THE ACTOR";
BY SIR JOSHUA REYNOLDS (1723-1792).
(Size 35½ by 27½ in.)

INTERESTING OLD MASTERS TO COME UNDER THE HAMMER.



"PORTRAIT OF AN ORATOR" (REMBRANDT AS A YOUNG
MAN); BY FERDINAND BOL (1611-1681).
(Formerly attributed to Rembrandt. Size 37½ by 29½ in.)



"TASTING"; BY RUBENS (1577-1640): PROBABLY ONE
OF A SET OF PICTURES DEPICTING THE FIVE SENSES.
(On panel. Size 20 by 16 in.)



"FLOWERS AND FRUIT": A MAGNIFICENT STILL LIFE
BY JAN VAN OS (1744-1808).
(On panel. Size 26 by 19 in. Signed.)



"SMELLING"; BY RUBENS: A COMPANION PICTURE
TO "TASTING," AND PROBABLY ONE OF A SET OF FIVE.
(On panel. Size 20 by 16 in.)



"PORTRAITS OF THE 9TH EARL OF LINCOLN WITH HIS WIFE AND THEIR SON,
GEORGE, ON THE TERRACE OF OLD CLUMBER HOUSE"; BY A. W. DEVIS (1711-1787).
(Size 47½ by 66½ in.)



"A CONFLICT WITH ROMAN LEGIONARIES"; BY RUBENS: A MÊLÉE OF MOUNTED WARRIORS
AND FOOT SOLDIERS IN THE HEAT OF BATTLE.
(On panel. Size 14 by 22½ in.)

A part of the famous collection of Old Masters which the Earl of Lincoln inherited from his uncle, the seventh Duke of Newcastle, will be sold at Christie's on March 31. The pictures reproduced on this page were until recently on exhibition at the Nottingham Castle Museum and a few notes in connection with some of them may be of interest. Sir William Killigrew commanded one of the troops of the King's

bodyguard during the Civil War and was M.P. for Richmond, Yorkshire, in 1664. He became Vice-Chamberlain to Queen Catherine and Manager of the King's Play House. Ferdinand Bol studied under Rembrandt and his "Portrait of an Orator" represents him. The picture was formerly attributed to Rembrandt. "Tasting" and "Smelling," by Rubens, are probably two of a set of pictures depicting the five senses.

A WINDOW ON THE WORLD: PICTORIAL NEWS FROM EVERY CLIME.



THE RIOTS AT CAWNPORE, CAUSED BY A QUARREL OVER MUSIC PLAYED BY HINDUS IN FRONT OF A MOSQUE: DAMAGE DONE BY RIOTERS, WHO SMASHED AND GUTTED SHOPS.

Twenty-five people were killed and two hundred injured in communal rioting at Cawnpore, last month. The police were forced to fire on the rioters a number of times. This outbreak was the culmination of friction which resulted when Moslems objected to Hindus playing music in front of a mosque. Two platoons of the 2nd Battalion South Staffordshire Regiment patrolled the affected areas. Several shops were looted, and all normal life in the city was paralysed for some time. (S. and G.)



THE EFFECTS OF A DISASTROUS CYCLONE IN PORTUGUESE EAST AFRICA—FIRST OBSERVED FROM AN AEROPLANE: THE RUINS OF THE LITTLE TOWN OF ANGOCHE.

A disaster of which very little has been heard occurred at Angoche, a small town on the coast of Portuguese East Africa, about 100 miles S.W. of Mozambique, when it was struck by a cyclone and practically razed to the ground. The photograph reproduced was one of the first taken, being obtained from an aeroplane, when all normal means of communication were cut off. Palm-trees were strewn about the ground like match-sticks, cutting many native huts in two.



THE NEW TRACTOR DRIVEN BY ANTHRACITE GAS WITH WHICH THE G.W.R. ARE EXPERIMENTING IN SOUTH WALES.

Much has been heard of methods of gas propulsion for road vehicles lately—notably from Italy. It is interesting to see that experiments are now being made in this country. The tractor illustrated carries its own gas plant. Anthracite gas propulsion would plainly help the South Wales coal industry. (Fox.)



BERLIN FOLLOWS LONDON WITH A BALLOON BARRAGE: HANDLING A GERMAN BALLOON DURING EXERCISES.

Much interest was aroused in this country by the news that large-scale exercises with balloon barrages are to be carried out on the outskirts of Berlin, since the balloon barrage is a form of aerial defence which has been intensively developed in this country. (Associated Press.)



A MOBILE AIR-RAID SIREN TRIED IN BERLIN: THE SIREN AND THE MOTOR DRIVING IT.

The recent trials of various types of sirens for air-raid warning in London lend special interest to this photograph of a siren-car tested by the Berlin police. As can be seen, the siren is driven by a special motor. It is plain that by making the siren mobile, the area of its warning can be extended. (Planet.)



THE RAILWAY ACCIDENT AT STOBXCROSS STATION, GLASGOW: HELPING WOMEN WHO WERE LIFTED FROM THE WINDOWS OF AN OVERTURNED COACH.

One man was killed and 41 people injured when two trains came into collision at Stobcross Station, Glasgow, on February 22. The trains involved were a local train from Possil to Glasgow Central (low level) and a train from Balloch, on Loch Lomondside, to Glasgow. The Balloch train had been brought to a standstill at Stobcross Station, when the other crashed into it. Two coaches were partly telescoped, and the difficulties of the rescuers were increased by the fact that part of the wreckage was inside a tunnel. (Associated Press.)



THE SHIP THAT BROKE THE "FARTHEST NORTH" RECORD: THE SOVIET ICE-BREAKER "SEDOF," WHICH HAS A PARTY OF SCIENTISTS ABOARD.

The Soviet ice-breaker "Sedof" broke the "Farthest North" record for ships, set up by Dr. Nansen in the Norwegian "Fram," when she reached a latitude of 85.59 North on February 19. The "Fram's" furthest point was 85.55. The "Sedof" has been trapped for two successive winters in Arctic ice, and has been drifting steadily north-west. Moscow broadcast a special programme for the benefit of her crew, who wireless that they were well and continuing their scientific work. (Planet.)

This England . . .



Dartmoor from west of Lydford

THAT the English character changes little is nowhere so plain as in the simple pastimes of the people. Long, long ago when the groat was a coin of the realm there was a popular game called Shove-groat or Slyp-groat (or again, by the disapproving, Slide-thrift!) Our friend shove-ha'penny as you guess, played in the same way of a wintry night. Now much of the English character lies not in sheer strength but in strength *controlled*, and shove-ha'penny is a fair analogy. A steady preparation . . . "a nice lay for the top bed and" . . . home it goes. A blow differing not at all from the rest, it seems, except in that vital element of judgment. And "Two Worthingtons please" is a natural sequel. Judgment here, too, a liking for that which is in the old tradition; a beer well brewed, then as now . . . for Englishmen.





A PAGE FOR COLLECTORS.

THE DRAWINGS AT THE VENETIAN EXHIBITION.

By FRANK DAVIS.

ONE hundred and forty-five pictures and drawings by Venetian artists provide a memorable feast for eye and mind at the Matthiesen Gallery on behalf of Lord Baldwin's Fund for Refugees: if the exhibition had no charitable aim it would still be something not to be missed. A number of the paintings were illustrated in our last issue. The drawings, which are liable to comparative neglect amid the splendours of pigment, are discussed briefly herewith: they play *pianissimo*, as it were, on muted strings, the symphonies which their authors elsewhere perform with the full orchestra.

It is possible that—the cause being what it is—a wider public than ordinarily takes an interest in such things will, on this occasion, make its first acquaintance with these exquisite scraps of paper, and

the ignorant amateur's enjoyment. Between the firm outlines of Giovanni Bellini's drawing (Fig. 3) and the delicate nuances of Guardi's landscape (Fig. 1) is a matter of three hundred and fifty years or more, yet who shall say which of the two, in their separate methods, is the finer? And if, as is our great failing in this country, it is the sentimental appeal which provides the touchstone of popularity, what could be

more tenderly observed than the child of Fig. 3? In a way, this little drawing is a sign and a portent of all Venetian art from the end of the fifteenth century onwards—of the essential humanity underlying all the pomps and splendours of its great decorations. A fully mature style in Venice came later than in the other centres of Italy: it was largely secular—not irreligious, but with its saints and Madonnas near to warm humanity, not so remotely angelic as their counterparts in Florence or Siena; and it was profane, in the strict and proper use of the word, taking pleasure in the sensuous quality of flesh and the texture of fine raiment. No portrait-painters were ever more sensitive observers of the human heart—see particularly the portrait of a man, by Tintoretto, recently cleaned, and lent by Christ Church, Oxford. No poet could more delicately interpret the joy and sadness of youth than Giorgione—see the Lansdowne picture, "A Concert Party," or whoever it was (various names are suggested) who painted this exquisite forerunner of Watteau and Manet.



1. GUARDI AS A LANDSCAPE ARTIST: "PANORAMIC VIEW FROM AN ITALIAN VILLA" (POSSIBLY A VIEW NEAR THE BRENTA) IN THE EXHIBITION OF VENETIAN PAINTINGS AND DRAWINGS IN AID OF LORD BALDWIN'S FUND FOR REFUGEES.

(14½ by 28 in.)

(Lent by the Museum Fodor, Amsterdam.)



3. A DRAWING OF THE GREATEST INTEREST, ATTRIBUTED TO GIOVANNI BELLINI: A CHILD RESTING, WITH STUDIES OF THE LEGS; IN PEN AND INK HEIGHTENED WITH WHITE.

(8½ by 11½ in.)

(Lent by Mrs. Broun Lindsay.)



2. "A PORTICO WITH FIGURES"; BY CANALETTO. (8½ by 13½ in.) (Lent by the Executors of the late Sir Robert Mond.)

may even wonder why so much importance is given to what are, after all, merely notes jotted down, sometimes hurriedly, for use afterwards in more finished work. But if in a sense they are but aids to memory, they have this enormous virtue: they are spontaneous; the idea has come to their authors, and down it goes on paper quickly. The figure, or the scene, may or may not appear in a painting at a later date, but there it is as it came to his mind's eye and before he had time to think about it: you can feel his original excitement—there hasn't been time for him to get tired, and what he has to say he says with a minimum of fuss; he cannot disguise faulty draughtsmanship by a clever use of colour—he is not dressed to go out into the great world, but is at home, in dressing-gown and slippers.

To enjoy these things fully, a reasonably sound acquaintance with painting is necessary, and—partly because a man sometimes draws better than he paints—there is endless fun to be obtained from the slightly absurd academic game of giving attributions to this or that drawing: indeed, with a little practice, it would be possible to acquire the reputation of being European Public Bore No. 1—firing off a string of more or less possible names as authors of any given drawing which does not obviously fit into the well-marked boundaries as traced by several generations of critics. No; I do not wish to be unkind to historians of art, with their tidy little theories and tidy little pigeon-holes—no one appreciates their invaluable services more than I do: I merely want to point out that you needn't know anything about art history in order to enjoy fine things; and, what is more, that painters didn't paint or draw in order to provide arguments for twentieth-century scholars. It is quality which is exciting, not the name or the date.

Perhaps these illustrations will be sufficient to indicate the variety and standard of this exhibition—and also to show that time has very little to do with



4. THE FORCE AND BOLDNESS OF TITIAN IN A DRAWING: A HORSE'S HEAD IN BLACK CHALK—A STUDY FOR THE "MARTYRDOM OF ST. LAWRENCE" IN THE ESCORIAL. (12½ by 3½ in.) (Lent by M. André de Hevesy.)

Reputed Giorgiones are to-day invariably subject to debate. One drawing from Chatsworth, "The Martyrdom of a Saint," was always accepted as by him until recent years (No. 85): agreement on this, as on so many other less important drawings, is impossible.

The Francesco Guardi, of Fig. 1, lent by the Museum Fodor, Amsterdam, together with its companion, lent by the Ashmolean Museum, Oxford—remarkable for their size and for the fact that they are of land and not water—form fitting pendants to several sparkling paintings; indeed, the basement of the gallery, which is devoted to pictures and drawings of the eighteenth century, will give no less pleasure than the upper rooms. It is all very well to say that by 1700 the Republic had sunk into decay: so it had politically, but great art does not always coincide with periods of extraordinary national activity. Though there is nothing profound about Canaletto, Guardi, or Trepolo, they at least compare very favourably with Veronese. Canaletto, of course, was always greatly to the taste of the English, and the exhibition contains one memory of his visit here in the 1750's, a delightful view of old Walton Bridge, painted for Samuel Dicker, M.P., who bore the cost of its construction; a picture of considerable historical interest also, for the bridge, made of wood in pseudo-Chinese style, fell down not long afterwards. One naturally thinks of Canaletto as primarily a painter of architecture: it is easy to forget how good are his figures. One drawing, lent by Sir Robert Witt, is a useful reminder of his skill in what was, to him, a very minor activity. It is a pen and bistre drawing of a man (not unlike a drawing by Hogarth) which has been identified as a drawing for a figure in "The Vegetable Market" of San Giacomo di Rialto, Venice, now in the Ottawa National Gallery.



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Cecil Kimber

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THE CHRONICLE OF THE CAR

By H. THORNTON RUTTER.

ENTER the Austin "Eight" four-cylinder, 7'99-h.p., 900-c.c. car, with two- and four-door saloons and two- and four-seater touring cars with ordinary Cape-cart hoods. Motorists from all parts of the world assembled at the Austin works, near Birmingham on Wednesday and Thursday, Feb. 22 and 23, to see this new model, full of clever devices to give stoutness with a light weight, steadiness on the road at high speed and much improved comfort for the occupants, both driver and passenger. It is an open secret that this car was designed by Mr. Lord, the Austin works director, and he thoroughly deserves all the pats on the back he has received. In the first place the pressed-steel chassis, with its clean under-shield protecting the works from wet and dirt, will appeal strongly to the owner-driver who services his car himself.

Technically, the new design incorporates a pressed-steel body shell mounted on a pressed-steel platform-type of chassis on which the occupants and luggage load is supported. The bottom sill of the coachwork

then forms with the chassis sides box-section side members extending to the extreme rear of the car. Forward of the body an equivalent degree of side-member strength is ensured by a very deep section. By this means a very light body structure is able to augment the strength of the chassis frame. The chassis additionally incorporates box-section cross-members and a central transmission tunnel and has diagonal front bracings to resist any wringing stresses transmitted from the axles.

As usual, the side-valve Austin engine of 56.77 mm. bore and 89 mm. stroke, developing 27 b.h.p. at 4400 revolutions per minute of its fly-wheel, is retained. A three-bearing crankshaft, three-bearing roller chain-driven camshaft, inclined side valves, gear-type oil pump, automatic advance and retard distributor, an A.C. fuel pump, single-plate clutch, synchromesh four-speed gear-box (top gear 5.357 to 1) and a Zenith down-draught carburettor are the chief mechanical details.

The owner-driver will be glad to find that the ratchet-jack provided in the tool equipment engages with the bumper brackets and can therefore be easily fitted and worked when needed. The wheelbase is 7 ft. 4½ in. and wheel-track 3 ft. 9 in., with an over-all length of 12 ft. 5 in., so that the new Austin "Eight" is really a larger car than the older "Big Seven."

Luggage and spare-wheel accommodation in the rear locker is good, and prices range from £128 for the two-door saloon; £132 10s. for the open two-seater to £149 for the four-door sliding-head saloon.

Experiments in the use of coal gas as a fuel for motor vehicles may result in motorists being able to "fill-up" in their own private garages, paying the local gas company in accordance with a meter-reading in the usual way.

For some time past the Birmingham Corporation have been conducting tests on two Guy buses run on petrol and gas respectively. Although in the first place the performance of the gas-driven bus was



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inferior to that of the petrol bus, when the compression ratio was raised it was much improved, acceleration in third gear being almost equal to that of the petrol-driven vehicle. About 90 per cent. of the petrol engine power output was obtained when using gas. Such experiments were made about twenty years ago, but development was then handicapped by the weight of the storage cylinders. The introduction of nickel-chrome-molybdenum steel has allowed an increase in storage capacity because it can withstand greater pressures, and the initial difficulties have thus been overcome.

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THE PLAYHOUSES.

"JOHNSON OVER JORDAN," AT THE NEW THEATRE.

THIS is the happiest title the buses have carried for a long time. At first glance it conveys nothing. Yet, from the moment the curtain rises one feels that the play might as alliteratively, but more cheaply, have been called "Mr. Wicks Crosses the Styx." The opening scene shows the hall of Johnson's house. An undertaker's man is pacing up and down impatiently. One immediately gathers that Mr. Johnson is dead. Through an occasionally opened door one gathers that a clergyman is (surprisingly enough) conducting his funeral service in the lounge. A few belated mourners appear on the scene. Unwilling to disturb the solemnity, they remain in the hall. Thus, by their confidences, enabling Mr. Priestley to convey the fact that the late Mr. Johnson was quite an estimable gentleman. His children liked and appreciated, if they did not love and respect him. Mr. Priestley, thoughtful of critical ignorance, tells in a programme note that the Tibetans have a belief that, for a certain time after death, the soul wanders in the fourth dimension of space. And so we see, in the next scene, Mr. Johnson involved in a wrangle with his Life Insurance Office. Mr. Basil Deap, who throughout has produced the play perfectly, is in this scene at his most expressionistic. The voice of some awful being thunders injunctions upon scared little souls fearfully trying to fill up forms that might have been invented by Sir W. S. Gilbert. Next, Johnson visits a night club. Very intoxicated, he demands a blonde dance-hostess to keep him company. He finds, to his horror, that she is his own daughter. Later he meets the spirits of those on whom he has played some rather mean trick in their lifetime. Happily, he reaches The Inn at the End of the World. Here

he finds awaiting him those to whom he has done good turns, also his favourite characters in fiction: Sinbad, Don Quixote, Falstaff and Mr. Pickwick. His son and daughter are allowed to bid him a fond farewell from the other side of an open window. Then, finally, Mr. Johnson is prepared for the last great step into the unknown. Donning his mackintosh, ramming his bowler hat firmly on his head, and clutching his attaché-case, he pauses for a moment to gaze at the infinity which is now revealed at the back of the stage, and plunges upward and onward. A very gallant Insurance Broker. This is a one-part play. Miss Edna Best makes fugitive appearances as the widow. Miss Victoria Hopper and Mr. Christopher Quest play the son and daughter for all the author has made the parts worth. Mr. Ralph Richardson is superb as Johnson. He is what one calls



THE MASTERPIECE OF THE WEEK (MARCH 2-9) AT THE VICTORIA AND ALBERT MUSEUM: A CRYSTAL INTAGLIO OF THE SIXTEENTH CENTURY. (REPRODUCED ACTUAL SIZE). It is impossible to be certain of the use to which the crystal shown above was originally put; perhaps it formed part of the decoration of a candlestick or casket such as the celebrated Farnese casket in Naples. It is, however, clearly an object which was designed for a limited public, and represents one of the comparatively small number of such crystals produced by a group of artists working in North Italy during the middle years of the sixteenth century. Of these, the best known are Valerio Belli and Giovanni Bernardi di Castelbolognese (1496-1553). (Crown Copyright Reserved.)

the typical Englishman. A quiet, easy-going sort of fellow who likes to wander in his garden on a Saturday afternoon, smoking his pipe, and occasionally finger-and-thumb to death green-fly on his roses.

"TO LOVE AND TO CHERISH," AT THE KINGSWAY.

The defect about a play having divorce as its only theme is that most adults are bigoted on the subject. Either they regard marriage as a sacrament that nothing save death can annul, or divorce as something that should be as easy as marriage. Therefore a dramatist usually finds himself stating a case to deaf ears. He can never hope to convince. It is to Mr. Michael Egan's credit that, thus handicapped, he holds the attention of his audience all the time. He is supported by a very talented, and largely unknown, company of actors. Miss Lydia Sherwood, of course, gives the sincere performance one always expects from her. But who is Mr. Robert Beatty? A pleasant, virile young man who is a welcome addition to the West End stage. One does recall, naturally, the name of Mr. Laidman Browne. He plays the rôle of a clergyman who puts faith first, and would regard those who think the Adam and Eve myth long since exploded as little better than pagans.

BOOKS OF THE DAY.—(Continued from page 336.)

From the memories of a Scottish Abbot the transition is easy to "THE STORY OF THE ENGLISH ABBEYS." Told in Counties. Vol. II. The Eastern Counties. By Edith Bradley. With 19 Illustrations (Robert Hale; 10s. 6d.). In Volume I. of this series the author has already dealt likewise with the English Abbeys of the Northern Counties. Rather unexpectedly, the present volume covers not only Lincolnshire, Cambridgeshire, Norfolk, Suffolk, and Essex, but also Kent and Sussex. The general effect of this interesting book is to make one realise how very different the English landscape must have looked, with all those religious houses intact and flourishing, before the dissolution of the monasteries. We are reminded here that Hereward the Wake was the son of Earl Leofric of Mercia and his wife, the Lady Godiva. The author does not tell us whether she is identical with or related to the heroine of Tennyson's familiar poem, but apparently she belonged to the same city, for we are promised that "this notable couple will figure prominently in 'The Story of the Midland Abbeys,' Vol. IV., especially in Coventry."

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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

ALSACE AND LORRAINE.

IT is not, perhaps, generally recognised in this country that France has, in Alsace and Lorraine, a very delightful summer playground—one, with its mountains, forests, lakes and rivers, comparable with the scenery of Switzerland, though it lacks the very lofty snowclad heights of that land. It is rich in towns of ancient foundation, having old quarters of quaint mediæval aspect and picturesque villages, many of them nestling on hillsides, where you may still see the charming costumes of the country, join in dance and folk-song, partake of such good fare as "quich Lorraine," kugelhof and bretzel, mirabelle plum tart, and the far-famed *pâte de foie gras*, accompanied with most excellent white wines and red, or the good, sparkling light beer of the country, and, thanks to the services of the Alsace and Lorraine railways, and a well-organised motor-road system, it is possible to tour the countryside in comfort, whilst there are numerous centres with first-class hotel accommodation and cuisine.

First among these stands Strasbourg, capital of the department of Bas-Rhin, two miles west of the Rhine, at the junction of the Ill and the Breusch, and with a site and buildings worthy of the capital of Alsace. From the top of the tower of its splendid cathedral there is a wonderful panoramic view stretching from the Rhine to the Black Forest. In the cathedral there is some fine stained glass and a famous astronomical clock, parts of which were built by the mathematician Conrad Dasypodius in 1574. The old episcopal palace, known as the Palais de Rohan, has a fine collection of pictures, and there are mediæval churches, a picturesque quarter known as "Petite-France," and a new town with splendid

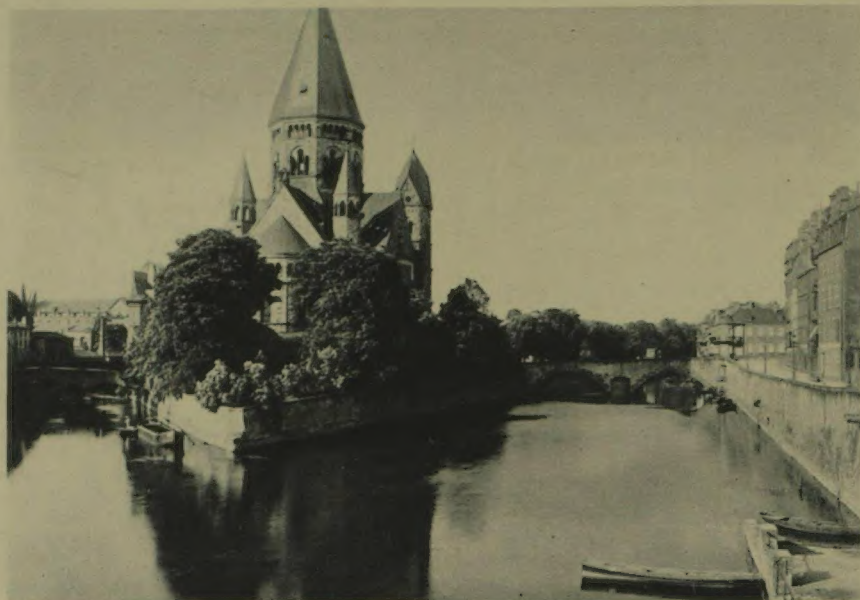
thoroughfares and magnificent buildings. The Vosges are easily accessible from Strasbourg, and a delightful excursion is by way of the old walled town of Obernai to that famous place of pilgrimage above, Le Hohwald, the Convent of Saint-Odile. Others are to the charming little resort of Barr, and to Molsheim, and Saverne, once known as "The Eye of Alsace."

Colmar, like Strasbourg, an ancient free city of the Holy

Roads from it cross the Vosges from east to west, by way of the Col de la Slucht, through splendid scenery, and passing Turckheim, at the entrance to the Valley of Munster, famous for its white wine and its ancient monuments. The little town of Munster is certainly worth a visit, and one can go on to Gérardmer, on the banks of a pretty lake, and a charming summer-holiday resort. Mulhouse, also once a free imperial city and for a long time a member of the Swiss Confederation, contains much of interest, in particular its old town hall, of the early German Renaissance period, with wall paintings of that time, a covered double staircase and voluted gables. Mulhouse is a convenient centre for visits to the Ballon d'Alsace, 4075 feet up, a fashionable summer resort; to Bussang, situated in a very rugged part of the Vosges; to Altkirch, in the valley of the Ill, and to Ferrette, with its fine old feudal castle.

Metz, another former free imperial city, is a good holiday centre, with up-to-date attractions. As befits its stirring history, it has old ramparts, flanked by turrets, ten city gates, a thirteenth- to sixteenth-century cathedral, mediæval churches, and a generally quaint old quarter. Sélestat, a royal residence in Carolingian times, and with a new town which is in strange contrast with the narrow and picturesque streets of its old quarter, affords an opportunity of a visit to the Hoh-Königsburg, 2475 feet, an old castle restored by the Emperor William II., and not far from here is Ribeauvillé, a pretty little town nestling between vineyards, and with very attractive scenery. And then there are the spas of Alsace and Lorraine; Vittel, amidst green meadows and small woods in a beautiful valley of the Lorraine plateau; Contrexéville, with a bracing

situation, in the fertile valley of the Vair; Plombières and Bussang, in the Vosges; Niederbronn, at the foot of the Basses-Vosges, all of which are well organised with up-to-date accommodation and attractions.



A CITY WHERE THERE IS MUCH THAT IS MEDIÆVAL: A CHARMING RIVER SCENE AT METZ, THROUGH WHICH THE MOSELLE FLOWS.

Photograph by French Railways—National Tourist Office.

Roman Empire, has many artistic treasures and a great mediæval charm, with its old, gaily painted and timbered houses, its thirteenth-century Gothic church, its *Ancienne Douane*, its old Franciscan monastery, and the Arcades.

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